

KOREAN DICTION FOR NON-KOREAN-SPEAKING SINGERS:

A STUDY FOR SINGING KOREAN ART SONGS

Ji Yoon Nho, B.M., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2021

APPROVED:

Jennifer Lane, Major Professor

Stephen Austin, Committee Member

William Joyner, Committee Member

Molly Fillmore, Chair of the Division of Vocal  
Studies

Jaymee Haefner, Director of Graduate Studies  
in the College of Music

John W. Richmond, Dean of the College of  
Music

Victor Prybutok, Dean of the Toulouse  
Graduate School

Nho, Ji Yoon. *Korean Diction for Non-Korean-Speaking Singers: A Study for Singing Korean Art Songs*. Doctor of Musical Arts (Performance), August 2021, 168 pp., 9 tables, 2 figures, 3 appendices, bibliography, 34 titles.

Korean art songs are valuable cultural assets that exhibit their own cultural spirit and ethnicity, however, they are not introduced to Western singers because of the language barrier. As there are European-language diction books for singers used in pedagogy, this dissertation introduces Korean diction for non-Korean-speaking singers by using the International Phonetic Alphabet (IPA) to pronounce Korean Hangeul. Moreover, this document aims to help singers enter into a new world of Korean art songs by introducing ten Korean art songs selected from various compositional periods, along with transcriptions using the IPA, transliterations, translations, and the musical scores.

Copyright 2021

by

Ji Yoon Nho

## TABLE OF CONTENTS

	Page
LIST OF TABLES AND FIGURES.....	v
CHAPTER 1. INTRODUCTION .....	1
1.1 Purpose.....	1
1.2 Significance and State of Research.....	2
1.3 Clarification of Terminology and Notation .....	4
1.3.1 Terminology.....	4
1.3.2 Notation.....	5
CHAPTER 2. CLASSICAL VOCAL MUSIC IN KOREA .....	6
2.1 The Introduction of Western Music in Korea .....	6
2.2 Past and Present Classical Vocal Music in Korea .....	8
CHAPTER 3. KOREAN ART SONG, <i>GAGOK</i> .....	11
3.1 A Definition of <i>Gagok</i> .....	11
3.2 The History and Development of <i>Gagok</i> .....	11
3.2.1 Under the Japanese Colonial Rule (1910 – 1945) .....	12
3.2.2 Korean Independence (1945) and the Korean War (1950 – 1953).....	13
3.2.3 Rapid Modernization .....	14
3.2.4 The Twenty-First Century.....	15
CHAPTER 4. KOREAN LYRIC DICTION .....	17
4.1 The Korean Alphabet: Hangeul .....	17
4.2 Korean Syllabification .....	18
4.3 Consonants with IPA and Examples.....	19
4.3.1 Basic Consonants.....	21
4.3.2 Tense Consonants .....	26
4.3.3 Complex Consonants .....	28
4.4 Vowels with IPA and Examples .....	30
4.4.1 Basic Vowels .....	31
4.4.2 Complex Vowels.....	33
CHAPTER 5. A PEDAGOGICAL GUIDE TO PRONOUNCE KOREAN LANGUAGE .....	37

5.1	Resonance .....	37
5.2	Articulation .....	38
5.2.1	Consonants .....	38
5.2.2	Vowels .....	39
CHAPTER 6. MUSICAL SCORES WITH TRANSLITERATIONS, TRANSLATIONS AND IPA .....		41
6.1	New Arirang (신 아리랑, sin arirang) [ɛin a.ri.raŋ] .....	41
6.2	Grass of Same Mind (동심초, dongsimcho) [doŋ.ɛim.tʰo] .....	50
6.3	Traditional Attire (고풍의상, gopunguisang) [go.pʰuŋ.wi.saŋ] .....	54
6.4	Barcarolle (벚노래, baennorae) [ben.no.rɛ] .....	62
6.5	Golden Grass (금잔디, geumjandi) [gum.dʒan.di] .....	69
6.6	Inside the Flower Clouds (꽃구름속에, kkotkkureumsoge) [kʰot.kʰu.rum.so.ge] .....	74
6.7	The Southern Village (남촌, namchon) [nam.tʰon] .....	81
6.8	As if Spring Comes Across the River (강 건너 봄이 오듯, gang geonneo bomi odeut) [gaŋ gaŋ.nʌ bo.mi o.dutʰ] .....	88
6.9	Loom Song (베틀노래, beteullorae) [betʰullore] .....	95
6.10	On the Way to You (마중, majung) [ma.dʒuŋ] .....	104
CHAPTER 7. CONCLUSION .....		112
APPENDIX A. CONSONANT AND VOWEL CHARTS .....		113
APPENDIX B. SOUND CHANGE RULES .....		115
APPENDIX C. MUSICAL SCORES WITH SIMPLIFIED TRANSLITERATIONS .....		120
BIBLIOGRAPHY .....		166

## LIST OF TABLES AND FIGURES

	Page
Tables	
Table 4.1: Examples of Syllable Blocks .....	18
Table 4.2: Consonants.....	20
Table 4.3: Actual Pronunciation of Consonants at <i>Batchim</i> .....	20
Table 4.4: Consonants – Basic Consonants .....	21
Table 4.5: Consonants – Tense Consonants .....	26
Table 4.6: Consonants – Complex Consonants .....	28
Table 4.7: Vowels .....	31
Table 4.8: Vowels – Basic Vowels .....	31
Table 4.9: Vowels – Complex Vowels .....	33
Figures	
Figure 4.1: Types of Syllable Blocks.....	19
Figure 5.1: Vowel Quadrangle.....	40

## CHAPTER 1

### INTRODUCTION

#### 1.1 Purpose

Art song is a representative genre in classical vocal music. Art songs come from all over the world, and the genre continues to grow as an art form from all corners of the earth. The repertoire of art songs in Russian, Spanish, and Czech have acquired international popularity and are performed by many singers nowadays almost as often as the art songs in Italian, German, French, and English, that make up the bulk of the canon of classical vocal art song literature.

Art songs from many other Asian countries have not received as much attention internationally. The language barrier is the biggest challenge in introducing them to singers in Western countries. Korea uses ‘Hangeul (한글)’ as an alphabet that other countries do not use, and it has distinct characteristics. Therefore, Western singers using the Latin alphabet do not have easy access to Korean-language art songs.

In other ways, however, most Korean art songs are no different than Western art songs because they are based on Western music compositional techniques in terms of melody, style, and harmony. The melody lines of Korean art songs expressing the Korean sentiments, the sorrow and the bitterness, are suitable to perform *legato*, which is one of the most important values in Western classical singing. Just as Russian and Spanish art songs represent their nations’ history and culture, Korean art songs also exhibit their own cultural spirit and ethnicity.

Currently, it is difficult to find any Korean diction books for non-Korean-speaking singers, though there are some research papers and dissertations that touch on the topic. As there are European-language diction books for singers used in pedagogy, this document aims to help non-Korean speakers enter into a new world of Korean art songs by using the International

Phonetic Alphabet (IPA) to pronounce Korean ‘Hangeul.’ With an instruction guide for Korean diction, this document helps singers to pronounce Korean correctly when reciting the poetry and when singing it, by offering a pedagogical approach to Korean consonants and vowels.

This document also serves as an anthology of Korean art songs, to complement the existing studies, which are limited either to a small number of songs or to a specific composer’s works. It introduces several Korean art songs selected from various compositional periods, along with transcriptions using the IPA, transliterations, translations, and the musical scores. The music selections demonstrate differences between the art songs of the earlier periods and those of the modern era.

## 1.2 Significance and State of Research

It is difficult for Western singers to obtain access to Korean art songs because there is no comprehensive book of Korean art songs written in English that includes musical scores, poems, IPA transcriptions, transliterations, and translations. Even though there is a book that contains thirty-five Korean art songs with their musical scores and IPA transcriptions written in English for non-Korean singers by Youngsik Choi from Korean Art Song Research Institute, *Korean Art Song – International Edition*, the book cannot be found in Western countries because it was only published in South Korea. Apart from Korean music stores, major sheet music vendors such as Pender’s, Hal Leonard, Carl Fischer Music and Sheet Music Plus, do not sell Korean art songs.<sup>1</sup>

Fortunately, there was significant progress recently, in that Classical Vocal Reprints published *Korean Art Songs: An Anthology and Guide for Performance and Study* in two volumes in 2017, authored by Moonsook Park and Youseong Kim. These two volumes include a

---

<sup>1</sup> Joanne Choe, “A Balloon Flower”: A Study and Interpretive Guide to the Gagok of Jihoon Park” (DMA diss., University of North Texas, 2019), 2, accessed May 19, 2020, [https://digital.library.unt.edu/ark:/67531/metadc1505167/m2/1/high\\_res\\_d/CHOE-DISSERTATION-2019.pdf](https://digital.library.unt.edu/ark:/67531/metadc1505167/m2/1/high_res_d/CHOE-DISSERTATION-2019.pdf).



brief explanation of the history of Korean art songs, and include Korean lyric diction as well as the musical scores of nineteen songs with text, translation, and IPA transcription. There are a few dissertations that left meaningful research on Korean art songs as a whole, focusing on songs written only by specific composers. Apart from these researches, however, there has been little progress in recent years and access to Korean art songs remains very limited in Western countries.

Many renowned Western opera singers select a Korean art song as part of their repertoire when visiting Korea for concerts. For example, in 2017, when soprano Diana Damrau gave a concert in Seoul, she sang “Grass of Same Mind (동심초, dongsimcho)” as her final encore piece. Tenor Placido Domingo sang “A Longing for Mt. Keumgang (그리운 금강산, geuriun geumgangsan)” during his seventh visit to Korea. Although their singing was wonderful enough to satisfy audiences, it is hard to say that those performances were well-pronounced in Korean because their pronunciation was difficult to understand, even for Koreans. Moreover, they took breaths in the middle of words, separating the syllables in one word where Korean singers would not. This should not imply that singing in Korean is difficult for non-Korean-speaking singers. To the contrary, the Spain Millennium Choir built Korean art songs into a strong, central part of their repertoire by performing them several times. This choir demonstrates clear Korean diction and outstanding interpretations of Korean art songs. It may be inferred that this was possible because they have a Korean conductor, Jaesik Im, who could give them the right direction on reciting and singing in the Korean language. Nonetheless, all of the above argues in favor of the need for a complete guidebook on Korean lyric diction for non-Korean singers.

Maestro Placido Domingo said that “it is very difficult to find another country that is not

a Latin country that has more beautiful songs than Korea.”<sup>2</sup> He praised the melodies of Korean art songs that he had heard as unbelievably beautiful, and he stated that he has a dream to record an album of Korean songs.<sup>3</sup> Likewise, Korean art songs are valuable cultural assets that give Western singers variety in their repertoire. Creating comprehensive Korean diction material and a guide to performing Korean art songs that includes example repertoire serves as a starting point.

### 1.3 Clarification of Terminology and Notation

#### 1.3.1 Terminology

The terms that may cause confusion to readers in this document are defined as the following:

The word “Korea” mentioned in this dissertation refers only to South Korea (the Republic of Korea), not including North Korea. Likewise, “Korean art songs” is limited to songs from South Korea for the purposes of this dissertation.

The term *Gagok* (가곡) literally means a “song.” However, it can be misleading since there are two kinds of *Gagok* in Korea; one is a Korean art song in the style of Western art song, and the other is a vocal genre in traditional Korean music set to the old poetry of Korea named *Sijo* (시조).<sup>4</sup> Only *Gagok* as a Korean art song in Western composition style is discussed in this dissertation.

---

<sup>2</sup> Sooyoung Oh, “Placido Domingo Returns to Seoul for Live Performance,” Arirang News, October 26, 2018, accessed October 13, 2020, [http://www.arirang.co.kr/News/News\\_View.asp?nseq=225506](http://www.arirang.co.kr/News/News_View.asp?nseq=225506).

<sup>3</sup> Ibid.

<sup>4</sup> Moonsook Park and Youseong Kim, *Korean Art Songs: An Anthology and Guide for Performance and Study*, vol. 1, (Fayetteville, AR: Classical Vocal Reprints, 2017), 2.

### 1.3.2 Notation

There are various manners of writing and reading Korean names, which is different from English and other Western languages. In Korea (as well as other parts of Asia), one's family name is followed by one's given name, whereas the given name is followed by the family name in Western cultures. This can cause a common mistake of citing a Korean composer's name incorrectly. In this document, Korean names are written in Western fashion by first name then last name.

Moreover, there is no single standard for writing Korean names. To give an example using my own name, it can be written as JiYoon Nho, JiYoon Nho, Ji-Yoon Nho, or Ji Yoon Nho. In this dissertation, capitalization is used only at the first letter of the first name and the last name to clearly distinguish them. Therefore, by way of example, my name is written as JiYoon Nho.

When introducing the title of a Korean art song, a translated title, an original Korean title and its Romanized transliteration is included in order to provide detailed information to readers. Therefore, all song titles are written in this manner with double quotation marks and parentheses: "Translated title (Korean title, Romanized transliteration)." Seeing the original title in Hangeul is the best way to learn the names of Korean art songs. This is the same expectation as applied to knowing the original language title of a German *Lied* or French *Mélodie*, with their various diacritical marks such as the Germanic umlaut, the French nasal vowels, and the French accent marks.

## CHAPTER 2

### CLASSICAL VOCAL MUSIC IN KOREA

#### 2.1 The Introduction of Western Music in Korea

Until Western music was introduced into Korea, traditional Korean music, called *Gugak* (국악) which literally means “national music,” was the only musical style in Korea. Traditional Korean music uses not only completely different instruments from the ones of Western music, but also composition techniques such as staff, meter, key signature and etc. The introduction of Western music in Korea took place fairly late at the close of the nineteenth century because the Joseon dynasty (the last kingdom of Korea, 1392 – 1897) strictly limited trade with Western civilizations for numerous political reasons.

In music, there are three factors that had the greatest impact to the importation of Western music: Christian hymns brought by the arrival of Christian missionaries, musical education from newly established educational institutions, and the military band.<sup>5</sup> The introduction of Christian hymn in Korea is the most significant factor in the propagation of Western music compositional style. Many American missionaries spread Protestantism by setting a Korean text to an existing Western hymnal melody.<sup>6</sup> A Presbyterian missionary H. G. Underwood (1859 – 1916) published the first Korean hymnal compiling songs composed by both Western and Korean composers.<sup>7</sup> With the spread of the Christian hymnal, a new vocal genre, *Chang-ga* (창가) which literally

---

<sup>5</sup> Kangmi Kim, “A Study of Korean Art Songs since 1900: Focusing on Pieces by Dong-Jin Kim, Heung-Yeol Lee, and Isang Yun” (DMA diss., University of Washington, 2003), 15, accessed October 3, 2020, <https://libproxy.library.unt.edu/login?url=https://www-proquest-com.libproxy.library.unt.edu/docview/305300770?accountid=7113>.

<sup>6</sup> Yohan Kim, “A Korean Art Song Anthology” (DMA diss., University of Wisconsin-Madison, 2014), 3, accessed September 23, 2020, <https://libproxy.library.unt.edu/login?url=https://www-proquest-com.libproxy.library.unt.edu/docview/1645768004?accountid=7113>.

<sup>7</sup> Ibid., 17.

means “singing,” had been created, and it became a precursor of Korean art songs.<sup>8</sup> The close relationship between the introduction of Western music and the Christianity can be proved by the fact that many Korean composers of the first generation were either Christians, received musical education from missionaries, or were members of a church choir.

Secondly, the first Western-style educational institution, Baejae Hakdang (배재 학당), was founded in 1885 by the missionary H. G. Appenzeller (1858 – 1902). It was followed by the establishment of many mission schools such as Ehwa Hakdang (이화 학당), Gyeongsin School (경신 학교) and Chosun Christian College (조선 기독교 학교) which are the predecessors of the modern university institutions in Korea. In music classes at these schools, students were taught *Chang-ga*, which played an important role of infusing patriotism and the spirit of independence against Japanese oppression, as it contained social messages in its lyrics.<sup>9</sup>

A Western-style military band founded in 1900 introduced Western instruments to Korea. German band master, Franz Eckert (1852 – 1916) helped import the first full complement of Western instruments, and served the band as its teacher.<sup>10</sup> The military band performed for national events and ceremonies. However, they lasted only until 1915, due to subsequent Japanese colonial rule between 1910 and 1945.

When compared to nearby countries, China and Japan, which embraced Western cultures at earlier stages, Korea absorbed Western musical style in a relatively short period of time.<sup>11</sup>

---

<sup>8</sup> Kangmi Kim, 17.

<sup>9</sup> Solim Bae, “Significant Korean Art Songs: 1920-2001” (DMA diss., Arizona State University, 2007), 4, accessed July 10, 2020, <https://libproxy.library.unt.edu/login?url=https://www-proquest-com.libproxy.library.unt.edu/docview/304895981?accountid=7113>.

<sup>10</sup> Kangmi Kim, 17.

<sup>11</sup> Daechoel Sheen, “The Adoption of the Western Music in Korea, China, and Japan,” *Studies in Korean Music* 38 (December 2005): 143, accessed January 31, 2021, <http://lps3.www.earticle.net.libproxy.snu.ac.kr/Article/A298996>.

Many Korean composers studied Western music at the newly formed educational institutions, and they actively built their musical careers since the 1920s. Even though the first introduction of Western music in Korea was affected quite a bit by Japanese style while Korea was under the Japanese colonization period, Korea has since developed its own musical style, using Western composition techniques, and is globalizing as a cultural powerhouse in terms of music.<sup>12</sup> Most genres of Korean vocal music, including popular music, classical music, and musical theater, that form the mainstream of the Korean music market nowadays, are based on Western musical styles, and it is these genres which are leading the globalization of Korean vocal music.

## 2.2 Past and Present Classical Vocal Music in Korea

Classical vocal music in Korea had not captured much interest from the general public as it was deemed a culture difficult to approach until recently, even though there are many Korean singers who have achieved worldwide fame such as Sumi Jo, Heikyoung Hong, Kwangchul Youn, and Yonghoon Lee. The resistance the general public shows to classical vocal music is inevitably caused because of linguistic and cultural differences between the East and West. Furthermore, as the operatic repertoire has been primarily performed in Korean theaters, with art songs performed to a lesser extent, a general opinion about classical vocal music formed that it is boring, just emphasizes high-pitched notes, and can only be enjoyed by the upper class or elites. Therefore, most audiences in music theaters were only singers and opera fans, and repertoires were limited to megahit standard repertoire operas that have commercial value, such as *La Traviata* or *La Bohème*, which enjoy the same status in the West.

In order to overcome such prejudices, in 1950, the composer Jaemyung Hyun wrote the

---

<sup>12</sup> Daechoel Sheen, 154.

first Korean opera *The Tale of Chunhyang* (춘향전), which was based on a traditional folktale familiar to Korean people. The opera, *Sim Tjong* (심청), written by Isang Yun, was premiered for the opening ceremony of the 1972 Olympics in Munich, and it was acclaimed internationally for being a hybrid work that presents “Taoist, Buddhist, or Confucian ideology.”<sup>13</sup> However, Korean operas were unable to come to the forefront until today, even though their librettos were set to traditional folktales, since there is an inherent disharmony in combining Korean traditions and Western style music.

On the other hand, Korean art songs, unlike Korean operas, went through a rapid development during the last ten years. Young composers’ works are fresh and reflect the new trend in a stylistic way, attracting young singers and audiences. Moreover, worship songs performed during offerings at services in the church, have become settled as another new vocal genre, called the “offering song.” It is sometimes introduced in literatures as a Korean art song because of its similarity in terms of the form, style and techniques. However, “offering songs” should be distinguished separately because the theme of their texts is sacred. “Psalm 23 (시편 23 편)” composed by Woonyoung Na is an example of this.

With this growth of Korean art songs, public awareness is changing as well. A crossover vocalist audition television program called *Phantom Singer* premiered in 2016 and has gained massive popularity from the public; many opera singers who have successfully performed in its shows have started to have fandoms. Unlike the past when elder master singers who have long careers led in the field of classic vocal music, the initiative of the music market is gradually

---

<sup>13</sup> Hyunkyong Hannah Chang, “Yun Isang, Media, and the State: Forgetting and Remembering a Dissident Composer in Cold-War South Korea,” *The Asia-Pacific Journal* 18, no. 19 (October 2020): 10, accessed January 22, 2021, <https://apjjf.org/-Hyun-Kyong-Hannah-Chang/5492/article.pdf>.

shifting to the younger generation. A possible result of this change is an increased accessibility to the public of classical vocal music.



## CHAPTER 3

### KOREAN ART SONG, *GAGOK*

#### 3.1 A Definition of *Gagok*

Korean art song, like many Western art songs, is a vocal music genre written for solo voice with piano accompaniment. The texts are usually poetry, and these are expressed in artistic ways through collaboration between voice and piano. The term *Gagok* (가곡) refers to Korean art song as does the terminology of German *Lied* or French *Mélodie*.<sup>14</sup> *Gagok* is translated as “art song” and literally means “song.”

There are many similarities between Korean art songs and Western art songs because *Gagok*, which was born in 1920 as a new genre, was heavily influenced by Western-style vocal music. Not only are the melodies, harmonies, rhythms, and styles of *Gagok* based on Western-style music compositional techniques, but also the structure of these songs took on Western formal design such as strophic, modified strophic, through-composed, and other forms.

However, even when given Western compositional treatment, there are characteristics that distinguish Korean art songs and set them apart. The lyrics and melodies of Korean art songs reflect the national sentiments of the Korean people, their sorrow and bitterness.<sup>15</sup> Some *Gagok* have distinct differences from Western art songs by containing musical components of traditional Korean music.

#### 3.2 The History and Development of *Gagok*

The birth of *Gagok* was influenced by the Western-style vocal music, *Chang-ga*, which originated in Japan. *Chang-ga* was easy to learn because it had simple texts and melodies for

---

<sup>14</sup> Moonsook Park and Youseong Kim, 2.

<sup>15</sup> Ibid.

popular use, and the repetitive simple melodies and rhythms of *Chang-ga* quickly spread among people.<sup>16</sup> While *Chang-ga* had limited vocal range and could be sung without accompaniment, Korean art song has been developed as a new genre, using Korean poetry and accompanied by piano.<sup>17</sup>

### 3.2.1 Under the Japanese Colonial Rule (1910 – 1945)

In the 1920s, a transition took place from *Chang-ga* to Korean art song. Many Korean composers who had studied in Japan or in the United States returned to their home country in order to join the resistance against Japanese imperialism, and they composed songs that aimed at instilling nationalism. In 1920, Nanpa Hong (1897 – 1941) composed “Balsam Flowers (봉선화, Bongsunhwa),” which is considered the first Korean art song. It expresses the sorrow and bitterness of the Korean people at the loss of national sovereignty and the oppression experienced under the Japanese colonial regime.<sup>18</sup> This song has relatively simple melodies and its length is short when compared to modern Korean art songs. However, as Kangmi Kim pointed out in her dissertation, “The song represented a milestone in the transition from the short and simple style of the older *Chang-ga* to the greater sophistication of the art song to come.”<sup>19</sup>

Korean art songs developed in bold texture and structure, containing more arpeggios and octaves in the piano parts in the 1930s.<sup>20</sup> In this period, Korean *Gagok* became more sophisticated and modernized “with the increased interest of composers in musical artistry and

---

<sup>16</sup> Solim Bae, 3.

<sup>17</sup> Ibid.

<sup>18</sup> Kangmi Kim, 18.

<sup>19</sup> Ibid.

<sup>20</sup> Solim Bae, 5.

subject matters that express more personal sentiment.”<sup>21</sup> At the same time, songs were continuously being composed describing the emotional depression and anger at oppression under Japanese imperial rule, as well as songs written to inspire people in Korea to form the will to achieve national independence.

### 3.2.2 Korean Independence (1945) and the Korean War (1950 – 1953)

Only five years after Korean Independence, Korea underwent yet more national hardship – the Korean War. Despite these difficulties experienced by the nation, more art songs were produced than ever before. Many beloved and frequently performed Korean art songs were composed during this period, for example Seongtae Kim’s “Grass of Same Mind (동심초, dongsimcho),” Doonam Cho’s “Barcarolle (벚노래, baennorae),” Dongjin Kim’s “The Daffodil (수선화, suseonhwa),” and Isang Yun’s “Traditional Attire (고풍의상, gopunguisang).”

In terms of musical style, composers began to reflect in their writing aspects of traditional Korean music, for example using five-note scales and Korean rhythmic patterns.<sup>22</sup> Doonam Cho (1912 – 1984), Dongjin Kim (1913 – 2009) and Isang Yun (1917 – 1995) are representative as composers who combined Korean elements with Western musical features presenting nationalistic characteristics.<sup>23</sup>

The texts were usually poems written by contemporary poets such as Sowol Kim (1902 – 1934), Yeongrang Kim (1903 – 1950) and Mokwol Park (1916 – 1978), who are among the most beloved and renowned poets up to the present day. Their poems are usually simple, lyrical, and vernacular. They express sorrow at the division of Korea, and a desire for reunification of the

---

<sup>21</sup> Moonsook Park and Youseong Kim, 2.

<sup>22</sup> Solim Bae, 57.

<sup>23</sup> Ibid., 6.

nation. Korean art songs flourished the most during this period alongside the flowering of the Korean literature. This is similar to the development of German *Lied*, which flourished alongside the blossoming of German literature during the eighteenth and nineteenth centuries.

### 3.2.3 Rapid Modernization

In the 1960s, with the arrival of the modernist tendencies that had already been dominant in the West, a transition from earlier to modern style occurred in Korea.<sup>24</sup> Composers were affected by the modernization as well, and songs written during this period can be divided into two groups: German Romantic style and modern style.

Youngseob Choi (b. 1929) and Ilnam Jang (1932 – 2006) followed the traditional lyrical style, which significantly relied on the early nineteenth century *Lied* idioms.<sup>25</sup> Melodies and rhythms were still simple and lyrical, and many songs were set to texts about the tragedy of the Korean war, including the parting of lovers during the war.<sup>26</sup>

On the other hand, there were composers who endeavored to adopt atonal music and avant-garde styles combining traditional Korean and Western styles.<sup>27</sup> Jeonggil Kim (1933 – 2012) and Byeongdong Baek (b. 1936) who studied atonal music and twelve-tone technique in Germany are representative composers in the modernist tradition. The attempt to absorb late nineteenth century Western musical style contributed to the diversity of Korean art song repertoires. Modernist songs composed during this period did not gain popularity and were more rarely performed.

---

<sup>24</sup> Kangmi Kim, 20.

<sup>25</sup> Joanne Choe, 4.

<sup>26</sup> Moonsook Park and Youseong Kim, 4.

<sup>27</sup> Kangmi Kim, 20.

### 3.2.4 The Twenty-First Century

Korean art songs have been developed as an independent genre that show both Korean aspects and Western influences during a short century of history but with countless numbers of songs and composers. For the most part, they have been presented as songs to be performed for elders, as concert encores, or in casual concerts in Korea, because of their simplicity and folk-like style. As yet, singers and audiences have shown more enthusiasm toward Western operatic arias and art songs, especially those from Italy and Germany, than toward Korean *Gagok*.

The unfortunate lack of recognition of Korean art songs within the field of classical vocal music in Korea is now rapidly changing. Recent musical trends have led to a rapid evolution in Korean art songs, especially during the past couple of decades. New rising composers are endeavoring to write innovative art songs, and their works are being greatly appreciated by compelling singers, critics, and audiences. Not only composers with already established reputations such as Hyogun Kym (b. 1960), Hakjun Yoon (b. 1973), Jin Choi (b. 1976), and Wonju Lee (b. 1979), but also new rising composers such as Joowon Kim (b. 1984) and Shin Kim (b. 1994) are creating a new style of Korean art songs. Their songs are subtle, elegant, artistic, and often reflect popular music trends. Some of these newly composed songs were awarded at competitions for compositions. A few renowned competitions such as Hwacheon Bimok Concours and Seil Korean Art Song Competition, which focus primarily on Korean art songs have emerged in recent years, and they are taking a significant role in encouraging composers and singers to study Korean *Gagok*.<sup>28</sup>

Young singers are choosing Korean art songs as their repertoire, and they are also playing the role of leaders in the rapid development of the genre. These singers are becoming popular by

---

<sup>28</sup> Moonsook Park and Youseong Kim, 4.

appearing on television and are contributing to the spread of Korean art songs to the general public by releasing albums containing only Korean *Gagok*. For example, soprano Haewon Lee released her Korean art songs album *Swaying Flower*, and bass-baritone Byeongmin Gil also recorded “A Time to Blossom” containing nine pieces of Korean art songs. Korean soprano Hera Hyesang Park signed an exclusive agreement with Deutsche Grammophon Gesellschaft in 2020, releasing her debut album *I am Hera*, embracing two Korean songs.<sup>29</sup> This is the first time that Korean-language songs were recorded by Deutsche Grammophon in its 122-year history. Because of these huge developments, some media are naming this period as the Renaissance of Korean art songs.

---

<sup>29</sup> Sharon Kelly, “Soprano Hera Hyesang Park Announces Her Debut Album ‘I Am Hera,’” uDiscover Music, November 12, 2020, accessed January 3, 2021, <https://www.udiscovermusic.com/classical-news/hera-hyesang-park-announces-i-am-hera/>.

## CHAPTER 4

### KOREAN LYRIC DICTION

#### 4.1 The Korean Alphabet: Hangeul

Hangeul (한글), the Korean alphabet, was invented by Sejong the Great (1397 – 1450) in 1443. Before this invention, the Korean language had borrowed characters from the Chinese language, Hanja, for writing. This was highly impractical because the Chinese writing system was not fully compatible with the Korean language. It also resulted in very low literacy rates because the opportunity to educate people in the difficult Chinese characters was limited only to aristocrats and intellectuals.<sup>30</sup> To overcome these problems, Sejong the Great, who was the fourth king of the Joseon Dynasty (1392 – 1897) of Korea, created and promulgated Hangeul. The creation of Hangeul allowed Koreans to express their language with appropriate writings and eradicate illiteracy among common people.

The Korean alphabet originally consisted of 28 basic letters at its creation, but four letters have become obsolete.<sup>31</sup> The Hangeul that remains contains 24 basic letters: 14 consonants (ㄱ, ㅋ, ㆁ, ㆁ, ㄷ, ㄸ, ㄴ, ㄹ, ㄺ, ㄻ, ㄼ, ㄽ, ㄾ, ㄿ) and 10 vowels (ㅏ, ㅑ, ㅓ, ㅕ, ㅗ, ㅛ, ㅜ, ㅠ, ㅡ, ㅣ). In addition to the basic letters, there are 27 complex letters: 5 tense consonant letters (ㄲ, ㄴ, ㄷ, ㄹ, ㄺ), 11 complex consonant letters (ㄳ, ㄴㄹ, ㄷㄹ, ㄹㄹ, ㄹㅁ, ㄹㅂ, ㄹㅅ, ㄹㅈ, ㄹㅊ, ㄹㅌ, ㄹㅍ), and 11 complex vowel letters (ㅘ, ㅙ, ㅚ, ㅛ, ㅜ, ㅠ, ㅡ, ㅣ, ㅞ, ㅟ, ㅠ). These complex letters are formed by combining the basic letters. The stroke order of Hangeul characters is from left to right, top to bottom, and outside in.

---

<sup>30</sup> Kangmi Kim, 25.

<sup>31</sup> Ibid.

## 4.2 Korean Syllabification

It is important to understand syllabification as an aid in reading and speaking the Korean language. Whereas Latin alphabets are written sequentially from left to right to form a syllable, Korean letters are written in block units.<sup>32</sup> The block units are called “syllable blocks,” and one block is one syllable. A syllable block is composed of one or two consonants and one vowel. In other words, a combination of consonants and one vowel forms a syllable block, and a combination of syllable blocks forms a word. In Table 4.1, each block is one syllable, and they constitute words and sentences.

**Table 4.1: Examples of Syllable Blocks**

Korean	안	녕	하	세	요.	오	늘	날	씨	가	종	네	요.
IPA	[an]	[njʌŋ]	[ha]	[se]	[jo]	[o]	[nuɭ]	[nal]	[sʰi]	[ga]	[dʒon]	[ne]	[jo]
English	Hello.					Today		weather			is nice.		

To make a sound, each syllable block must have at least one consonant and one vowel. Each letter always begins with an initial consonant, and the consonant is always followed by a vowel.<sup>33</sup> The vowel is placed at the right side or at the bottom of the initial consonant depending on the vowel type. There are two types of vowels: vertical and horizontal. Furthermore, another consonant can be placed at the bottom of the combination of an initial consonant and a vowel. It is called *Batchim* (받침), and serves as a final sound of a syllable.<sup>34</sup> Therefore, a syllable can be structured with the combination of (i) an initial consonant and a vowel or (ii) an initial consonant, a nuclear vowel, and a final consonant.<sup>35</sup>

<sup>32</sup> Moonsook Park and Youseong Kim, 10.

<sup>33</sup> Yohan Kim, 6.

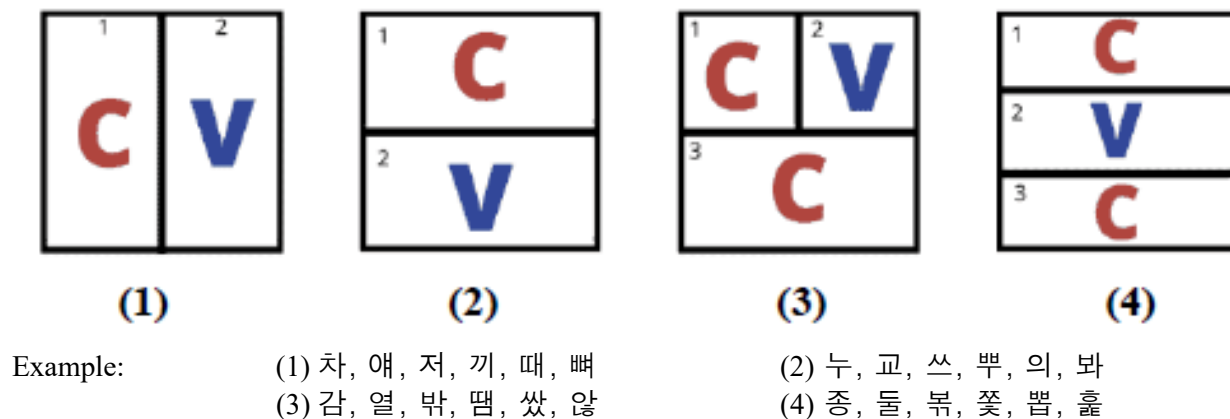
<sup>34</sup> Moonsook Park and Youseong Kim, 10.

<sup>35</sup> Kangmi Kim, 26.



Overall, there are four types of syllable blocks. In Figure 4.1, ‘C’ stands for a consonant and ‘V’ stands for a vowel. The type (1) and (2) are the two-letter-combinations with an initial consonant and a vowel. If there is a final consonant, the type (3) and (4) of syllable blocks is used. When the vowel is a vertical vowel such as ㅏ, ㅑ, ㅓ, ㅕ, ㅗ, ㅛ, ㅜ, ... , an initial consonant is placed at the left side like type (1) and (3). If a horizontal vowel such as ㅗ, ㅛ, ㅡ ... is used, an initial consonant is positioned at the top of the syllable block like type (2) and (4). As seen in type (3) and (4), a final consonant is automatically placed at the bottom.

Figure 4.1: Types of Syllable Blocks<sup>36</sup>



### 4.3 Consonants with IPA and Examples

In the Korean language, there are 14 basic consonants, 5 tense consonants, and 11 complex consonants. In this chapter, every single consonant of Hangeul is described in detail, giving pronunciation, sound rules, and examples with the International Phonetic Alphabet (IPA). A consonant chart organized by place of articulation and manner of articulation is included in Appendix A.

<sup>36</sup> LearnKorean24, “Learn the Korean Alphabet,” accessed February 10, 2021, <https://learnkorean24.com/learn-the-korean-alphabet/>.

**Table 4.2: Consonants**

Basic Consonants	ㄱ, ㄴ, ㄷ, ㄹ, ㅁ, ㅂ, ㅅ, ㅇ, ㅈ, ㅊ, ㅋ, ㅌ, ㅍ, ㅎ
Tense Consonants	ㄱᄇ, ㄴᄇ, ㄷᄇ, ㄹᄇ, ㅅᄇ
Complex Consonants	ㄱㅅ, ㄴㅅ, ㄴᄇ, ㄹㄱ, ㄹᄇ, ㄹㅅ, ㄹㅈ, ㄹㅊ, ㄹᄇ, ㅅㅅ

The usage of consonants is limited depending on its position in a syllable block. For initial consonants, all 14 basic and 5 tense consonants can be used, excluding 11 complex consonants. For the *Batchim*, which is the final consonant of a syllable, all types of consonants can be used, excluding 3 tense consonants (ㄱᄇ, ㄷᄇ, ㅅᄇ). Even though all consonants (excluding three tense consonants) can be written at *Batchim* position, the actual pronunciation follows the rule, described in Table 4.3. As a result, the final consonants are pronounced only as one of the following seven consonants: ㄱ, ㄴ, ㄷ, ㄹ, ㅁ, ㅂ, ㅇ.

**Table 4.3: Actual Pronunciation of Consonants at *Batchim***

	ㄱ	ㄴ	ㄷ	ㄹ	ㅁ	ㅂ	ㅇ
Written Consonant	ㄱ, ㅋ, ㄱᄇ, ㄱㅅ, ㄹㄱ	ㄴ, ㄴㅅ, ㄴᄇ	ㄷ, ㅌ, ㅅ, ㅅᄇ, ㅈ, ㅊ, ㅎ	ㄹ, ㄹㅅ, ㄹᄇ, ㄹㅈ, ㄹㅊ	ㅁ, ㅂᄇ	ㅂ, ㅍ, ㅅㅂ, ㅍᄇ	ㅇ

In Korean IPA system, there are three diacritical marks for consonants, which is as the following:

- 1) [h] A superscript h sign is used to represent aspirated consonants, ㅈ, ㅊ, ㅌ, ㅍ.<sup>37</sup>

차 (car) → cha [t<sup>h</sup>ɕa]

풀 (grass) → pul [p<sup>h</sup>ul]

- 2) [̚] A superscript equal sign is used to represent tense consonants, which are unaspirated consonants, ㄱᄇ, ㄷᄇ, ㅅᄇ, ㄹᄇ, ㅅᄇ.<sup>38</sup> (Sometimes they are marked with a diacritical mark [̚])

<sup>37</sup> Youngsik Choi, *Korean Art Song – International Edition* (Seoul: Minsokwon, 2011), 11.

<sup>38</sup> Ibid., 11.

or an apostrophe ['] in other references. This dissertation uses the diacritical mark [̰] to follow Korean Art Song Research Institute.)

꼬리 (tail) → kkori [k̰ori]

딸기 (strawberry) → ttalgi [t̰algi]

- 3) [̰] symbol is used to represent the sound of obstruent that is unreleased when a consonant is placed at *Batchim* in the last syllable of a word.<sup>39</sup> Only [k̰], [t̰], and [p̰] exist.

소식 (news) → sosik [soc̰ik̰]

학교 (school) → hakkkyo [hakk̰jo]

#### 4.3.1 Basic Consonants

**Table 4.4: Consonants – Basic Consonants<sup>40</sup>**

Hangeul	ㄱ	ㄴ	ㄷ	ㄹ	ㅁ	ㅂ	ㅅ	ㅇ	ㅈ	ㅊ	ㅋ	ㅌ	ㅍ	ㅎ
Roman Letter	g, k	n	d, t	r, l	m	b, p	s	ng	j	ch	k	t	p	h
IPA Symbol	g, k	n	d, t	ɾ, l	m	b, p	s, ɕ, ʃ	ŋ	ɟ, ɗ	t͡ɕ <sup>h</sup> , t͡ʃ <sup>h</sup>	k <sup>h</sup>	t <sup>h</sup>	p <sup>h</sup>	h, ɕ, x

- 1) ㄱ (기역, giyeok)

It is written as ‘g’ or ‘k’ and pronounced as [g] or [k].

It is a velar plosive sound between a ‘g’ or a ‘k’ sound in English, but softer.

Voiced ‘g’ [g] occurs when the consonant is used as an initial consonant:

가방 (bag) → gabang [gabaŋ]

시간 (time) → sigan [eigan]

Unvoiced ‘k’ [k] occurs when the consonant is placed at *Batchim* position:

색상 (color) → saekksang [sɛk̰s̰aŋ]

복사 (copy) → bokkssa [bok̰s̰a]

언덕 (hill) → eondeok [ʌnd̰ʌk̰]

계곡 (valley) → gyegok [giegok̰]

<sup>39</sup> Youngsik Choi, 15.

<sup>40</sup> Ibid., 11.

2) ㄴ (니은, nieun)

It is written as ‘n’ and pronounced as [n].

It is a nasal sound similar to an ‘n’ sound in English.

나라 (nation) → nara [nara]

노래 (song) → norae [norɛ]

눈물 (tear) → nunmul [nunmul]

선반 (shelf) → seonban [sanban]

3) ㄷ (디귤, digeut)

It is written as ‘d’ or ‘t’ and pronounced as [d] or [t].

It is an alveolar plosive sound between a ‘d’ or a ‘t’ sound in English, but softer.

Voiced ‘d’ [d] occurs when the consonant is used as an initial consonant:

정답 (answer) → jeongdap [dʒʌŋdʌp]

다시 (again) → dasi [dæsi]

Unvoiced ‘t’ [t] occurs when the consonant is placed at *Batchim* position:

닫기 (closing) → dattki [datkʰi]

믿다 (believe) → mitta [mittʰa]

곧 (soon) → got [got]

4) ㄹ (리을, lieul)

It is written as ‘r’ or ‘l’ and pronounced as [r] or [l].

It is a liquid sound similar to a ‘r’ or a ‘l’ sound in English, but softer. Having the tongue position for an English ‘d’ sound would be helpful to pronounce ‘ㄹ.’

‘r’ [r] occurs when the consonant is used as an initial consonant:

사랑 (love) → sarang [sarʌŋ]

바람 (wind) → baram [barʌm]

‘l’ [l] occurs when the consonant is placed at *Batchim* position. When ‘ㄹ’ as an initial consonant appears directly after ‘ㄷ’ positioned at *Batchim* of the previous syllable, both of the consonants are pronounced as [l]:

말 (horse) → mal [mal]

얼리다 (freeze) → eollida [ʌllida]

5) ㅁ (미음, mieum)

It is written as ‘m’ and pronounced as [m].

It is a nasal sound similar to an ‘m’ sound in English.

마음 (mind) → maeum [maum]                      시민 (citizen) → simin [eimin]  
 머무르다 (stay) → meomureuda [mΛmuruda]

6)   ㅂ (비읍, bieup)

It is written as ‘b’ or ‘p’ and pronounced as [b] or [p].

It is a bilabial plosive sound between a ‘b’ or a ‘p’ sound in English, but softer.

Voiced ‘b’ [b] occurs when the consonant is used as an initial consonant:

바다 (sea) → bada [bada]                      봄 (spring) → bom [bom]

Unvoiced ‘p’ [p] occurs when the consonant is placed at *Batchim* position:

입술 (lip) → ipssul [ips<sup>̃</sup>ul]                      굴다 (grill) → guptta [gupt<sup>̃</sup>a]  
집 (house) → jip [dʒip̚]                      밥 (rice) → bap [bap̚]

7)   ㅅ (시옷, siot)

It is written as ‘s’ and pronounced as [s], [ɛ] or [ʃ].

It is an alveolar fricative sound similar to a ‘s’ sound in English.

Generally, [s]:

산 (mountain) → san [san]                      호수 (lake) → hosu [hosu]

Palatalized [ɛ]<sup>41</sup> occurs when the consonant is followed by the vowel ‘ㅣ,’ or [j]-related vowel (ㅑ, ㅓ, ㅕ, ㅗ, ㅛ, ㅜ, ㅠ). In the latter case, [j] is not transcribed:

시험 (exam) → siheom [ɛiham]                      근심 (worry) → geunsim [gunɛim]

Rounded [ʃ] occurs when in front of the [w] vowel ‘ㅜ,’ and [w] is not transcribed:

아쉬움 (regret) → aswium [aʃium]

Pronounced as [t] when the consonant is placed at *Batchim* position:

빗자루 (broom) → bitjaru [bitt<sup>̃</sup>aru]                      밧줄 (rope) → batjul [batt<sup>̃</sup>ul]  
맛 (flavor) → mat [mat̚]                      붓 (brush) → but [but̚]

<sup>41</sup> The sound [ɛ] is pronounced as [ʃ] without the rounded lips.

8) ㅇ (이응, ieung)

‘ㅇ’ does not have any sound when it is used as an initial consonant as a placeholder. It acts like an empty consonant:

이름 (name) → ireum [i<sup>̤</sup>rum]

오늘 (today) → oneul [o<sup>̤</sup>nuɭ]

‘ㅇ’ is a nasal consonant when it is placed at *Batchim* position. It is written as ‘ng’ and pronounced as [ŋ]:

공 (ball) → gong [goŋ]

세상 (world) → sesang [seŋ]

9) ㅈ (지읒, jieut)

It is written as ‘j’ and pronounced as [d͡ʒ] or [d͡ʒ].

It is a palatal affricate sound between a ‘j’ or a ‘ch’ sound in English, but softer.

Generally, [d͡ʒ]:

저녁 (evening) → jeonyeok [d͡ʒʌŋjʌk̃]

지금 (now) → jigeum [d͡ʒigum]

Rounded [d͡ʒ] occurs when the consonant is followed by the rounded vowel ‘ㅜ,’ ‘ㅜ,’ ‘ㅜ,’ or [w]-related vowel (ㅜ, ㅞ, ㅝ, ㅞ, ㅟ, ㅠ). In the latter case, [w] is not transcribed:

조수 (assistant) → josu [d͡ʒosu]

쥐 (mouse) → jwi [d͡ʒi]

Pronounced as [t] when the consonant is placed at *Batchim* position:

젖소 (milk cow) → jeotssso [d͡ʒʌts̃o]

맞다 (be right) → mattta [mat̃a]

빚 (debt) → bit [bit̃]

낮 (daytime) → nat̃ [nat̃]

10) ㅊ (치읒, chieut)

It is written as ‘ch’ and pronounced as [t͡ʃ<sup>h</sup>] or [t͡ʃ<sup>h</sup>].

It is a palatal affricate sound similar to a ‘ch’ sound in English, but aspirated.

Generally, [t͡ʃ<sup>h</sup>]:

치마 (skirt) → chima [t͡ʃ<sup>h</sup>ima]

책 (book) → chack [t͡ʃ<sup>h</sup>ʌk̃]

Rounded [t͡ʃ<sup>h</sup>] occurs when the consonant is followed by the rounded vowel ‘ㅜ,’ ‘ㅜ,’ ‘ㅜ,’ or [w]-related vowel (ㅜ, ㅞ, ㅝ, ㅞ, ㅟ, ㅠ). In the latter case, [w] is not transcribed:

청춘 (youth) → cheongchun [t͡ʃ<sup>h</sup>ʌŋt͡ʃ<sup>h</sup>un]

최고 (best) → chwego [t͡ʃ<sup>h</sup>ʌgo]

Pronounced as [t] when the consonant is placed at *Batchim* position:

꽃병 (vase) → kkoṭppyeong [k<sup>o</sup>ṭp<sup>j</sup>ʌŋ]      빛깔 (color) → biṭkkal [biṭk<sup>a</sup>al]

꽃 (flower) → kkoṭ [k<sup>o</sup>ṭ]      닻 (anchor) → daṭ [daṭ]

11) ㅋ (키읔, kieuk)

It is written as ‘k’ and pronounced as [k<sup>h</sup>].

It is a velar plosive sound similar to a ‘k’ sound in English, but aspirated.

Generally, [k<sup>h</sup>]:

큰 (tall) → kun [k<sup>h</sup>un]      코 (nose) → ko [k<sup>h</sup>o]

Pronounced as [k] when the consonant is placed at *Batchim* position:

부엌 (kitchen) → bueok [buʌk]      동녘 (east) → dongnyeok [doŋnjʌk]

12) ㅌ (티읕, tieut)

It is written as ‘t’ and pronounced as [t<sup>h</sup>].

It is an alveolar plosive sound similar to a ‘t’ sound in English, but aspirated.

Generally, [t<sup>h</sup>]:

토론 (discussion) → toron [t<sup>h</sup>oron]      태양 (sun) → taeyang [t<sup>h</sup>ɛjaŋ]

Pronounced as [t] when the consonant is placed at *Batchim* position:

붙다 (stick to) → buṭtta [buṭt<sup>a</sup>]      낱말 (word) → naṭmal [natmal]

밭 (field) → baṭ [baṭ]      끝 (end) → kkeuṭ [k<sup>o</sup>uṭ]

13) ㅍ (피읖, pieup)

It is written as ‘p’ and pronounced as [p<sup>h</sup>].

It is a bilabial plosive sound similar to a ‘p’ sound in English, but aspirated.

Generally, [p<sup>h</sup>]:

파도 (wave) → pado [p<sup>h</sup>ado]      피 (blood) → pi [p<sup>h</sup>i]

Pronounced as [p] when the consonant is placed at *Batchim* position:

덮다 (cover) → deoptta [dʌpt̚a]

갚다 (pay back) → gaptta [gapt̚a]

앞 (front) → ap [ap̚]

짚 (straw) → jip [jip̚]

#### 14) ㅇ (히읇, hieut)

It is written as ‘h’ and pronounced as [h], [ç] or [x].

It is a glottal fricative sound similar to a ‘h’ sound in English, but stronger.

[h] when in front of the vowels ‘ㅏ, ㅗ, ㅓ, ㅕ, ㅛ, ㅜ’ or [w]-related vowels excluding ‘ㅗ’:

황금 (gold) → hwanggeum [hwangum]

하루 (one day) → haru [haru]

[ç] when in front of the vowels ‘ㅓ, ㅗ’ or [j]-related vowels. In the latter case, [j] is not transcribed:

휘파람 (whistle) → hwiparam [çiparam]

향기 (scent) → hyanggi [çanggi]

[x] when in front of the vowel ‘ㅡ’:

흐르다 (flow) → heureuda [xuɾuda]

흠 (flaw) → heum [xum]

When ‘ㅇ’ is placed at *Batchim* position, complicated sound change rules are applied. (See Appendix B Sound Change Rules 4. ‘ㅇ’ Alteration)

#### 4.3.2 Tense Consonants

**Table 4.5: Consonants – Tense Consonants<sup>42</sup>**

Hangeul	ㄱ	ㄷ	ㅂ	ㅅ	ㅈ
Roman Letter	kk	tt	pp	ss	jj
IPA Symbol	k̚	t̚	p̚	s̚, ɕ̚	ɸ̚, t͡ɕ̚

All five tense consonants are simply the combination of two of the same basic consonants. Before pronouncing a tense consonant, a short quick pause is needed to make the

<sup>42</sup> Youngsik Choi, 11.



unaspirated sound by tensing the tongue. The word ‘쌍, ssang’ in front of each tense consonants’ names, means ‘double’ in Korean.

1) ㄱ (쌍기역, ssanggiyeok)

It is written as ‘kk’ and pronounced as [k̚]. It is a velar plosive sound.

Generally, [k̚]:

꽃 (flower) → kkot [k̚ot̚]

꿈 (dream) → kkum [k̚um]

Pronounced as [k] when the consonant is placed at *Batchim* position:

닦다 (wipe) → ttaktta [t̚akt̚a]

깨다 (break) → kkeoktta [k̚ukt̚a]

2) ㄷ (쌍디귤, ssangdigeut)

It is written as ‘tt’ and pronounced as [t̚]. It is an alveolar plosive sound.

땅 (ground) → ttang [t̚aŋ]

땀 (sweat) → ttam [t̚am]

3) ㅍ (쌍비읍, ssangbieup)

It is written as ‘pp’ and pronounced as [p̚]. It is a bilabial plosive sound.

뽀뽀 (kiss) → ppoppo [p̚op̚o]

뺨 (cheek) → ppyam [p̚jam]

4) ㅅ (쌍시옷, ssangsiot)

It is written as ‘ss’ and pronounced as [s̚] or [ɕ̚]. It is an alveolar fricative sound.

Generally, [s̚]:

쏘다 (shoot) → ssoda [s̚oda]

싸움 (fight) → ssaum [s̚aum]

Palatalized [ɕ̚] occurs when the consonant is followed by the vowel ‘ㅣ’, or [j]-related vowel (ㅑ, ㅕ, ㅛ, ㅟ, ㅛ, ㅠ, ㅟ). In the latter case, [j] is not transcribed:

아가씨 (Miss.) → agassi [agac̚i]

씨앗 (seed) → ssiat [ɕ̚iat̚]

Pronounced as [t] when the consonant is placed at *Batchim* position:

갔다 (went) → gattta [gatt̚a]

있다 (be) → itttta [itt̚a]

5) 쌍 (쌍지읒, ssangjieut)

It is written as ‘jj’ and pronounced as [t͡ɕ] or [t͡ɕʰ]. It is a palatal affricate sound.

Generally, [t͡ɕ]:

쌍증 (irritation) → jjajeung [t͡ɕʰad͡ʒuŋ]      팔찌 (bracelet) → paljji [pʰalt͡ɕi]

Rounded [t͡ɕʰ] occurs when the consonant is followed by the rounded vowel ‘ㅜ,’ ‘ㅜ,’ or [w]-related vowel (ㅜ, ㅞ, ㅝ, ㅟ, ㅢ, ㅣ). In the latter case, [w] is not transcribed:

쪽지 (note) → jjokjji [t͡ɕʰok͡t͡ɕi]      쫓다 (chase) → jjotta [t͡ɕʰottʰa]

쭈그리다 (crouch down) → jjugeurida [t͡ɕʰugurida]

### 4.3.3 Complex Consonants

There are 11 complex consonants which are a combination of two different basic consonants. Complex consonants can be placed at *Batchim* position in a syllable block. Each complex consonant combines its basic consonants in a certain order. For example, the letter ‘ㄱㅅ,’ is named as ‘기역시읒, giyeoksiot,’ which is the combination of ‘기역, giyeok’ and ‘시읒, siot.’

**Table 4.6: Consonants – Complex Consonants<sup>43</sup>**

Hangeul	ㄱㅅ	ㄴㅅ	ㄴㅎ	ㄹㄱ	ㄹㅁ	ㄹㅂ	ㄹㅅ	ㄹㅌ	ㄹㅍ	ㄹㅎ	ㅂㅅ
Roman Letter	k	n	n	k, l	m	l, p	l	l	p	l	p
IPA Symbol	k	n	n	k, l	m	l, p	l	l	p	l	p

1) ㄱㅅ (기역시읒, giyeoksiot)

It is written and pronounced as ‘k’ and [k].

넋 (soul) → neok [nʌk͡]

몫 (portion) → mok [mok͡]

<sup>43</sup> Youngsik Choi, 11.

2) ㄴㅈ (니은지읒, nieunjieut)

It is written and pronounced as ‘n’ and [n].

앉다 (sit down) → antta [ant̚a]

엮다 (put on) → eontta [ʌnt̚a]

3) ㄴㅎ (니은히읗, nieunhieut)

It is written and pronounced as ‘n’ and [n].

만다 (It is a lot) → mantta [mant̚a]

깎다 (cut off) → kkeunta [k̚unt̚a]

Due to the consonant ‘ㅎ,’ complicated sound change rules are applied. (See Appendix B Sound Change Rules 4. ‘ㅎ’ Alteration)

4) ㄹ (리을기역, lieulgiyeok)

It is written as ‘k’ or ‘l’ and pronounced as [k] or [l].

Generally, [k]:

읽다 (read) → ichtta [ikt̚a]

흙 (sand) → heuk [xw̥k̚]

Pronounced as [l] when the following initial consonant is ‘ㄱ’:

말게 (clearly) → malkke [mal̥k̚e]

불고 (red and) → bulkko [bul̥k̚o]

5) ㄹㅁ (리을미읍, lieulmieum)

It is written and pronounced as ‘m’ and [m].

젊다 (be young) → jeomtta [d͡ʒʌmt̚a]

삶 (life) → sam [sam]

6) ㄹㅂ (리을비읍, lieulbieup)

It is written as ‘l’ or ‘p’ and pronounced as [l] or [p].

Generally, [l]:

여덟 (eight) → yeodeol [jʌdʌl]

넓다 (be wide) → neoltta [nʌlt̚a]

Pronounced as [p] when ‘ㄹㅂ’ is used in a syllable ‘ㅃ’ and is followed by an initial consonant, except ‘ㅇ’:

밟다 (tread) → bapta [bapt̚a]

밟고 (tread and) → bapkko [bap̥k̚o]

밟아 (tread) → balba [bal̥ba]

7) 리 (리을시옷, lieulsiot)

It is written and pronounced as ‘l’ and [l].

외<sup>ㄹ</sup>곶 (only one available direction) → oego<sup>ㄹ</sup> [wego<sup>ㄹ</sup>]

8) 려 (리을티을, lieultieut)

It is written and pronounced as ‘l’ and [l].

할<sup>ㄹ</sup>다 (lick) → ha<sup>ㄹ</sup>tta [ha<sup>ㄹ</sup>t̚a]

훑<sup>ㄹ</sup>다 (scan) → hu<sup>ㄹ</sup>tta [hu<sup>ㄹ</sup>t̚a]

9) 뽕 (리을피읍, lieulpieup)

It is written and pronounced as ‘p’ and [p].

읊<sup>ㅍ</sup>다 (recite) → eup<sup>ㅍ</sup>ta [up<sup>ㅍ</sup>t̚a]

읊<sup>ㅍ</sup>고 (recite and) → eup<sup>ㅍ</sup>kko [up<sup>ㅍ</sup>k̚o]

10) 렸 (리을히을, lieulhieut)

It is written and pronounced as ‘l’ and [l].

싫<sup>ㄹ</sup>다 (dislike) → si<sup>ㄹ</sup>ta [ei<sup>ㄹ</sup>t̚a]

끓<sup>ㄹ</sup>다 (boil) → kkeu<sup>ㄹ</sup>ta [k̚=ul<sup>ㄹ</sup>t̚a]

Due to the consonant ‘ㅎ,’ complicated sound change rules are applied. (See chapter 4.4.4 Aspiration)

11) 뵤 (비읍시옷, bieupsiot)

It is written and pronounced as ‘p’ and [p].

없<sup>ㅍ</sup>다 (There is nothing) → eo<sup>ㅍ</sup>ta [ʌ<sup>ㅍ</sup>t̚a]

값<sup>ㅍ</sup> (price) → ga<sup>ㅍ</sup> [ga<sup>ㅍ</sup>]

#### 4.4 Vowels with IPA and Examples

Hangeul has 10 basic vowels and 11 complex vowels. In this chapter, every single vowel of Hangeul is described in detail, giving pronunciation, sound rules, and examples with the IPA. A vowel chart organized by tongue location and tongue height is included in the appendix. All types of vowels can be a nuclear vowel of a syllable block.

**Table 4.7: Vowels**

Basic Vowels	ㅏ, ㅑ, ㅓ, ㅕ, ㅗ, ㅛ, ㅜ, ㅠ, ㅡ, ㅣ
Complex Vowels	ㅘ, ㅙ, ㅚ, ㅜ, ㅝ, ㅞ, ㅟ, ㅠ, ㅡ, ㅢ, ㅣ, ㅤ, ㅥ, ㅦ, ㅧ, ㅨ

Even though there are cases when the length or the opening and closing of vowel sounds affect the meaning of a word, Korean people do not clearly differentiate them in daily usage. For example, ‘눈’ has two different meanings which are ‘eyes’ and ‘snow’ depending on the length of the vowel, but people do not distinguish them. Likewise, ‘ㅏ’ is an open vowel, and ‘ㅓ’ is a closed vowel, but they are usually pronounced the same in speaking.

#### 4.4.1 Basic Vowels

**Table 4.8: Vowels – Basic Vowels<sup>44</sup>**

Hangeul	ㅏ	ㅑ	ㅓ	ㅕ	ㅗ	ㅛ	ㅜ	ㅠ	ㅡ	ㅣ
Roman Letter	a	ya	eo	yeo	o	yo	u	yu	eu	i
IPA Symbol	a	ja	ʌ	jʌ	o	jo	u	ju	ɯ	i

##### 1) ㅏ (아)

It is written as ‘a’ and pronounced as [a]. It is the mid vowel.

사자 (lion) → saja [saɟa]

아가 (baby) → aga [aga]

한 사람 (one person) → han saram [han saram]

##### 2) ㅑ (야)

It is written as ‘ya’ and pronounced as [ja]. It is the [j]-related diphthong vowel, which is the combination of the vowels ‘ㅏ’ and ‘ㅓ.’ The ‘ㅏ’ sound should be pronounced quickly.

<sup>44</sup> Youngsik Choi, 11.

양 (lamb) → yang [jaŋ]

약속 (promise) → yakssok [jaks<sup>o</sup>ok̚]

야간 (night time) → yagan [jaɡan]

시야 (view) → siya [ɕija]

3) ㅕ (어)

It is written as ‘eo’ and pronounced as [ʌ]. It is the back vowel.

어서 (quickly) → eoseo [ʌsʌ]

처음 (first) → cheoeum [tɕʰʌum]

얼음 (ice) → eoleum [ʌlum]

저기 (there) → jeogi [dʒʌgi]

4) ㅖ (여)

It is written as ‘yeo’ and pronounced as [jʌ]. It is the [j]-related diphthong vowel, which is the combination of the vowels ‘ㅣ’ and ‘ㅕ.’ The ‘ㅣ’ sound should be pronounced quickly.

여름 (summer) → yeoreum [jʌrum]

겨울 (winter) → gyeoul [gjʌul]

5) ㅗ (오)

It is written as ‘o’ and pronounced as [o]. It is the back vowel.

소리 (sound) → sori [sori]

옷 (cloth) → ot [ot̚]

오징어 (squid) → ojingeo [odʒiŋʌ]

6) ㅛ (요)

It is written as ‘yo’ and pronounced as [jo]. It is the [j]-related diphthong vowel, which is the combination of the vowels ‘ㅣ’ and ‘ㅗ.’ The ‘ㅣ’ sound should be pronounced quickly.

요정 (fairy) → yojeong [jodʒʌŋ]

교육 (education) → gyoyuk [gjojuk̚]

요청하다 (ask) → yocheonghada [jotɕʰʌŋhada]

7) ㅜ (우)

It is written as ‘u’ and pronounced as [u]. It is the back vowel.

우유 (milk) → uyu [uju]

지구 (earth) → ju [dʒigu]

수영 (swimming) → suyeong [sujʌŋ]

구두 (heels) → gudu [gudu]

8) ㅠ (유)

It is written as ‘yu’ and pronounced as [ju]. It is the [j]-related diphthong vowel, which is the combination of the vowels ‘ㅣ’ and ‘ㅏ.’ The ‘ㅣ’ sound should be pronounced quickly.

우유 (milk) → uyu [uju]

유리 (glass) → yuri [juri]

유지하다 (maintain) → yujihada [judʒihada]

9) — (으)

It is written as ‘eu’ and pronounced as [u]. It is the back vowel.

It is a sound similar to the neutral schwa with the mouth opening of [i].<sup>45</sup>

그네 (swing) → geene [gune]

사슴 (deer) → saseum [sasum]

가끔 (sometimes) → gakkeum [gakum]

10) ㅣ (이)

It is written as ‘i’ and pronounced as [i]. It is the front vowel.

이별 (parting) → ibyeol [ibʝɐl]

비 (rain) → bi [bi]

시작 (start) → sijak [ɕidʒak]

힘 (strength) → him [him]

#### 4.4.2 Complex Vowels

There are 11 complex vowels in Hangeul, which are formed by the combination of two single vowels. These combinations occur diphthong and glide sounds.

**Table 4.9: Vowels – Complex Vowels<sup>46</sup>**

Hangeul	ㅏ	ㅑ	ㅓ	ㅕ	ㅗ	ㅛ	ㅜ	ㅠ	ㅡ	ㅣ	ㅚ
Roman Letter	ae	yae	e	ye	wa	wae	oe	wo	we	wi	ui
IPA Symbol	ɛ	jɛ	e	je	wa	wɛ	we	wʌ	we	wi	ɰi

<sup>45</sup> Joanne Choe, 7.

<sup>46</sup> Youngsik Choi, 11.

1) ㅐ (애)

It is written as ‘ae’ and pronounced as [ɛ]. It is the front vowel and the combination of the vowels ‘ㅏ’ and ‘ㅓ’.

개 (dog) → gae [gɛ]

애인 (lover) → aein [ɛin]

동해 바다 (East Sea) → donghae bada [donhɛ bada]

2) ㅑ (얘)

It is written as ‘yae’ and pronounced as [jɛ]. It is the [j]-related diphthong vowel, which is the combination of the vowels ‘ㅓ’ and ‘ㅐ’.

얘기 (story) → yae-gi [jɛgi]

3) ㅓ (예)

It is written as ‘e’ and pronounced as [e]. It is the front vowel and the combination of the vowels ‘ㅓ’ and ‘ㅓ’.

언제 (when) → eonje [ʌndʒɛ]

신체 (body) → sinche [ɕinteʰɛ]

4) ㅕ (예)

It is written as ‘ye’ and pronounced as [je]. It is the [j]-related diphthong vowel, which is the combination of the vowels ‘ㅓ’ and ‘ㅕ’.

예쁜 (pretty) → yeppeun [jep̚ʷun]

세계 (world) → segye [segje]

This vowel may also be pronounced as the vowel ‘ㅕ’, [e], for convenience of pronunciation.

시계 (clock) → sigye / sig [ɕigje / ɕigɛ]

5) ㅘ (와)

It is written as ‘wa’ and pronounced as [wa]. It is the [w]-related diphthong vowel, which is the combination of the vowels ‘ㅓ’ and ‘ㅓ’.

사과 (apple) → sagwa [sagwa]

과일 (fruit) → gwa-il [gwa-il]



6) 애 (왜)

It is written as ‘wae’ and pronounced as [wɛ]. It is the [w]-related diphthong vowel, which is the combination of the vowels ‘ㅏ’ and ‘ㅓ.’ The ‘ㅏ’ sound should be pronounced quickly.

횃불 (torch) → hwaetppul [hwɛtp̚ul]      돼지 (pig) → dwwaeji [dwɛdʒi]

7) 외 (외)

It is written as ‘oe’ and pronounced as [we]. It is the [w]-related diphthong vowel, which is the combination of the vowels ‘ㅏ’ and ‘ㅞ.’ The ‘ㅏ’ sound should be pronounced quickly.

외로운 (lonely) → oweroun [wɛroun]      교회 (church) → gyohwe [gjoɦwɛ]

8) 워 (워)

It is written as ‘wo’ and pronounced as [wɔ]. It is the [w]-related diphthong vowel, which is the combination of the vowels ‘ㅏ’ and ‘ㅜ.’ The ‘ㅏ’ sound should be pronounced quickly.

권위 (authority) → gwwonwi [gwɔnwi]      원리 (principle) → wwonni [wɔnni]

9) 웨 (웨)

It is written as ‘we’ and pronounced as [we]. It is the [w]-related diphthong vowel, which is the combination of the vowels ‘ㅏ’ and ‘ㅞ.’ The ‘ㅏ’ sound should be pronounced quickly.

궤양 (an ulcer) → gwweyang [gwejan]      훼손 (damage) → hwweson [hwɛson]

10) 위 (위)

It is written as ‘wi’ and pronounced as [wi]. It is the [w]-related diphthong vowel, which is the combination of the vowels ‘ㅏ’ and ‘ㅣ.’ The ‘ㅏ’ sound should be pronounced quickly.

귀 (ear) → gwi [gwi]      위로 (consolation) → wwiro [wiro]

11) ㅢ (의)

It is written as ‘ui’ and pronounced as [ɯi]. It is the [ɯ]-related diphthong vowel, which is the combination of the vowels ‘ㅡ’ and ‘ㅣ.’ The ‘ㅡ’ sound should be pronounced quickly.

의자 (chair) → uija [ɯiɟʌ]

고의 (on purpose) → goui [goɯi]

This vowel may also be pronounced as the vowel ‘ㅣ’ or ‘ㅢ,’ [i] or [e], for convenience of pronunciation.

거의 (almost) → geoui / geoi [gʌɯi / gʌi]

나의 (my) → naui / nae [naɯi / nae]

## CHAPTER 5

### A PEDAGOGICAL GUIDE TO PRONOUNCE KOREAN LANGUAGE

#### 5.1 Resonance

Singing is regarded as being the midpoint between speech and expressive sounds. By singing, people can deliver expressive emotions better than through speech. However, it is difficult to convey specific conceptual information, as speech does.<sup>47</sup> The most prominent differences between singing and speaking are pitch and the speed of words. Therefore, singers need to approach singing in various ways.

When speaking the Korean language, each syllable should have equal weight, without any tonic accent, because standard Korean has no word stress or accent.<sup>48</sup> However, pronouncing each syllable with equal weight may cause small pauses between syllables that could affect the melody lines. In singing, it is recommended to connect syllables with each other as *legato* in order to express lyrical melodies. In order to achieve *legato*, many renowned voice teachers have come to an agreement that singers should concentrate on continuous air, joining all the tones together, and every note must be supported from the diaphragm with the appropriate degree of pressure.

Singers should also maintain a stable and low laryngeal position to achieve appropriate resonance for singing. Resonance brings ringing and amplification to sound. It is common that singers modify the original vowel in a text in order to have appropriate resonance by changing the position of tongue, jaw, lips, larynx, and soft palate.<sup>49</sup> It results in an ideal acoustic for vocal

---

<sup>47</sup> Bruce Richman, "On the Evolution of Speech: Singing as the Middle Term," *Current Anthropology* 34, no. 5 (December 1993): 721, accessed April 14, 2020, <https://www.jstor.org/stable/2744284>.

<sup>48</sup> Yohan Kim, 7.

<sup>49</sup> Stephen F. Austin, "Building Strong Voices – Twelve Different Ways," in *Provenance* (Gahanna, OH: Inside View Press, 2017), 214.

projection by modifying the first formant (F1) and the second formant (F2), which determine the quality of vowel. Dr. Scott McCoy states “when pitch cleanly intersects with formants, voices are allowed to bloom, ensuring vocal freedom and tonal beauty.”<sup>50</sup> This vowel modification can be applied to all languages, including the Korean language. Fortunately, the difference in the movement of the tongue between vowels is smaller in Hangeul than in Western languages, and this helps singers to maintain a constant space of the vocal tract for resonance.

## 5.2 Articulation

### 5.2.1 Consonants

It is common for singers to emphasize some consonants or words to express the exact pronunciation or the meaning effectively. The same technique can be applied when singing Korean art songs. In singing, nasal consonants ‘ㄴ, ㄹ, ㅇ’ are sometimes emphasized and pronounced more strongly when they are placed at *Batchim* as a final consonant of a syllable, even though the Korean language does not have such ‘release’ sounds for its final consonants. Likewise, consonants ‘ㄱ(ㄲ, ㅋ, ㆁ, ㄷ), ㄷ(ㄸ, ㅌ, ㄴ), ㅌ(ㅍ, ㅊ, ㅍ, ㅍ),’ which are pronounced as [k̚], [t̚], and [p̚] when used as a final consonant at the last syllable of a word, are sometimes pronounced as [k], [t], and [p] with a release of the final sound. The release of the final consonant is not used in speaking because it is phonetically inappropriate but is allowed in singing as a musical expression. All these allowances are used to clearly pronounce words and deliver meanings to audiences.

When pronouncing plosive consonants or tense consonants, singers should be careful not to lose their breath or obstruct melody lines. Therefore, it is important for singers to have the

---

<sup>50</sup> Scott McCoy, *Your Voice: the Basics* (Gahanna, OH: Inside View Press, 2017), 64.

ability to manage breath with a low and stable laryngeal position. Robert M. Lewis stated his teaching method for the articulation in his article “Voice Training through Singing.” He taught his students to sing or speak “on the vowel,” and articulate the consonants in “clusters” in order to make them sound projected forwardly on the stage.<sup>51</sup> He further explained that a long, sustained vowel with diaphragmatic breathing must be a priority, and then free articulated consonants should surround the vowel without facial and body tension.<sup>52</sup> This is difficult because consonants mainly take a role of breaking syllables with interruption of the smooth line, which is the most important principle of classical singing, *legato*.

### 5.2.2 Vowels

The sounds of Korean vowels are much darker than their counterparts in Western languages. Most basic vowels (ㅏ, ㅑ, ㅓ, ㅕ, ㅗ, ㅛ, ㅜ, ㅠ, ㅡ, ㅣ) and some complex vowels (ㅘ, ㅙ, ㅚ, ㅜㅣ, ㅝ) pertain to the back vowels. In Figure 5.1, it shows that Korean back vowels (ㅜ, ㅝ, ㅚ) are placed at further side when compared to their counterparts that are pronounced as [u], [o], or [ʌ] in English and British. Therefore, singers are required to project the vowel sounds to the front, rather than holding them back, when singing Korean-language songs.

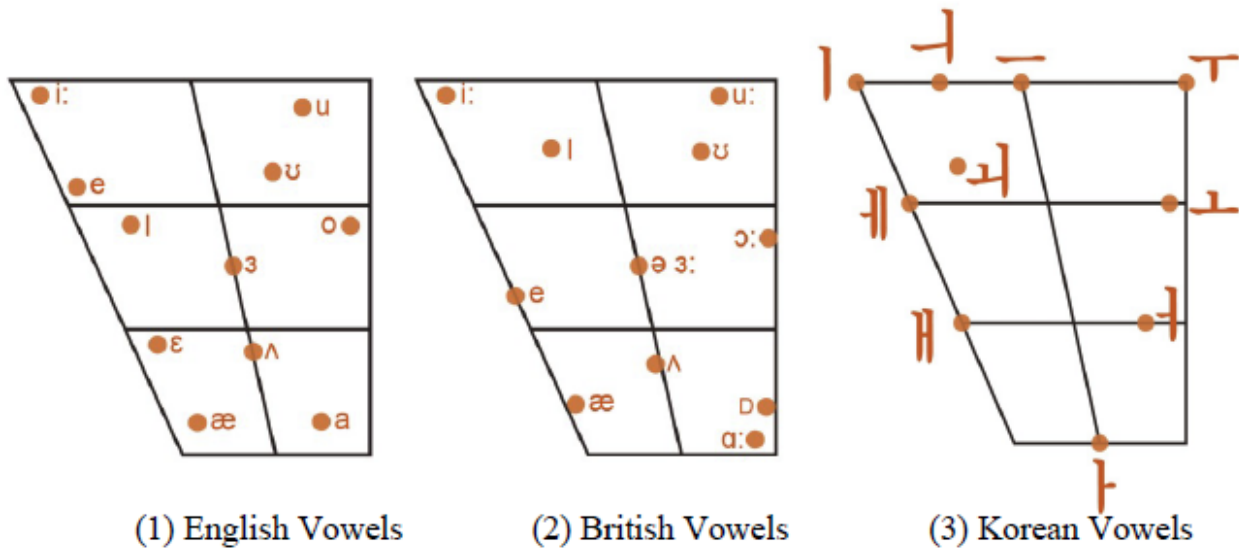
When singing a vowel ‘ㅜ’ or ‘ㅝ,’ it is not important to distinguish their opening or closing as it is in speaking. Rather, closed quality of sound is preferred for both vowels in singing. For a vowel ‘ㅡ,’ even though it does not have round aspects in its pronunciation, but it should be sung round in order to create enough resonance.

---

<sup>51</sup> Robert M. Lewis, “Voice Training through Singing,” *Educational Theatre Journal* 14, no. 1 (March 1962): 60, accessed April 3, 2020, <https://www.jstor.org/stable/3204717>.

<sup>52</sup> *Ibid.*, 61.

Figure 5.1: Vowel Quadrangle<sup>53</sup>



<sup>53</sup> “Is it British English that Korean can pronounce well?,” accessed March 2, 2021, <https://m.blog.naver.com/anima221/221478528903>.

## CHAPTER 6

### MUSICAL SCORES WITH TRANSLITERATIONS, TRANSLATIONS AND IPA

#### 6.1 New Arirang (신 아리랑, sin arirang) [ɛin a.ri.raŋ]

Set by Dongjin Kim (1913 – 2009)  
Text by Myeongmun Yang (1913 – 1985)

아리랑      아리랑      아라리요

arirang      arirang      arariyo

[a.ri.raŋ      a.ri.raŋ      a.ra.ri.jo]

Arirang      Arirang      Arariyo

(Arirang, Arirang, Arariyo)

아리랑      고개로      넘어간다

arirang      gogaero      neomeoganda

[a.ri.raŋ      go.gɛ.ro      nʌ.mʌ.gan.da]

Arirang      via the hill      go over

(Go over the hill of Arirang)

싸리문

여잡고

기다리는가

ssarimun

yeojapkko

gidarineunga

[sʰa.ri.mun

jʌ.dʒap.kʰo

gi.da.ri.nuun.ga]

a gate made of branches and twigs      clutch ajar (and)

shall (I) wait?

(Shall I wait clutching the bushwood gate ajar?)

기러긴

달밤을

줄져간다

gireogin

dalppameul

juljeoganda

[gi.ɾʌ.gin

dal.pʰa.muul

dʒul.dʒʌ.gan.da]

wild geese

moonlit night

fly in rows

(Wild geese fly in rows through the moonlight night.)

모란꽃	필 적에	정 다웁게	만난 이
morankkot	piljjeoge	jeongdaupkke	mannani
[mo.ran.k <sup>o</sup> t̚	p <sup>h</sup> il.te <sup>ː</sup> ʌ.ge	d͡ʒʌŋ.da.up.k <sup>ː</sup> e	man.nan.i]
peony blossom	when (it) blooms	friendly	person (I) have met

(The love I met when peonies blossomed)

흰 국화	시들 듯	시들어도	안 오네
hin gukwa	sideul deut	sideureodo	an one
[çin gu.k <sup>h</sup> wa	ɕi.dwu.duɰ <sup>ː</sup>	ɕi.dwu.ɾʌ.do	a.no.ne]
white chrysanthemums	withering	even (it) withers	not return

(Never returned even when the white chrysanthemums began to wither.)

서산엔	달도	지고	홀로 안타까운데
seosanen	daldo	jigo	hollo antakkaunde
[sʌ.sa.nen	dal.do	d͡ʒi.go	hol.lo an.t <sup>h</sup> a.k <sup>ː</sup> a.un.de]
on the western mountains	the moon	set (and)	alone pitiful;

(The moon sets beyond the western mountains, it's pitiful to be alone)

가슴에	얽힌 정	풀어볼 길	없어라
gaseume	eolkin jeong	pureobol kkil	eopsseora
[ga.su.me	ʌl.k <sup>h</sup> in d͡ʒʌŋ	p <sup>h</sup> u.ɾʌ.bol.k <sup>ː</sup> il	ʌp.s <sup>ː</sup> ʌ.ra]
in (my) heart	tangled affection	way to untangle	not exist

(With no way to untangle the affection that binds my heart)

아리랑	아리랑	아라리요
arirang	arirang	arariyo
[a.ri.raŋ	a.ri.raŋ	a.ra.ri.jo]
Arirang	Arirang	Arariyo

(Arirang, Arirang, Arariyo)



아리랑	고개로	넘어간다
arirang	gogaero	neomeoganda
[a.ri.raŋ	go.gɛ.ro	nʌ.mʌ.gan.da]
Arirang	via the hill	go over

(Go over the hill of Arirang)

초가집	삼간을	저	산	밑에	짓고
chogajip	samganeul	jeo	san	mite	jitkko
[tʃʰo.ga.d͡ʒip̚	sam.ga.nuɭ	d͡ʒʌ	san	mi.tʰe	d͡ʒit.kʰo]
small cottage	three rooms	that	mountain	at the base	build (and)

(Shall I build a thatched cottage at the base of that mountain)

흐르는	시내처럼	살아	볼까나
heureuneun	sinaecheoreom	sara	bolkkana
[xu.ɾu.nun	ɕi.nɛ.tɕʰʌ.ɾʌm	sa.ra	bol.kʰa.na]
flowing	like a stream	shall (I) live?	

(And live like a flowing stream?)

# New Arirang (신 아리랑)

Text by Myeongmun Yang  
Set by Dongjin Kim

Andantino ♩ = 80

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Andantino' with a tempo of 80 beats per minute. The introduction consists of a series of chords in the right hand and a melodic line in the left hand, marked 'mp'.

The first vocal entry starts at measure 9, marked 'p'. The melody is in the right hand, and the lyrics are in Korean. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand, marked 'p'.

The second vocal entry starts at measure 13, marked 'p'. The melody is in the right hand, and the lyrics are in Korean. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand, marked 'p'.

**Lyrics:**

9 *p*  
a ri rang a ri rang a ra - ri yo  
아 리 랑 아 리 랑 아 라 - 리 요  
[ a ri ran a ri ran a ra - ri jo

13 *p*  
a ri rang go gae ro neo meo gan da  
아 리 랑 고 개 로 녀 머 간 다  
a ri ran go ge ro na ma gan da

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

17

ssa ri mun yeo jap kko gi da ri neun ga  
 사 리 문 여 잡 꼬 기 다 리 는 가  
 s'a ri mun ja dzap k'o gi da ri nun ga

21

gi reo gin dal ppa meul jul jeo gan da da  
 기 러 긴 달 밤 을 줄 저 간 다 다  
 gi ra gin dal p'a mutil dzul dza gan da

25

mo - ran - kkot - pil - ijeo - ge - jeong da up kke man nan i  
 모 - 란 - 꽃 - 필 - 적 - 예 - 정 다 움 게 만 난 이  
 mo - ran - k'ot - p'il - te'a - ge - dzaŋ da up k'e man nan i

29

hin - gu - kwa - si - deul - deut - si deu reo do a no ne  
 힌 - 국 - 화 - 시 - 들 - 듯 - 시 들 어 도 안 오 네  
 çin - gu - k<sup>h</sup>wa - ei - duul - duul - ei duu ra do a no ne

33

seo - sa - nen - dal - do - ji go hol lo an ta kka un de  
 서 - 산 - 언 - 달 - 도 - 지 고 홀 로 안 타 까 운 데  
 sa - sa - nen - dal - do - dzi go hol lo an t'a k'a un de

37

ga - seu - me - eol - kin - jeong - pu reo bol kkil eop sseo ra  
 가 - 숨 - 에 - 읊 - 힌 - 정 - 풀 어 볼 길 없 어 라  
 ga - sui - me - al - k<sup>h</sup>in - dzal - p<sup>h</sup>u ra bol k<sup>h</sup>il ap s<sup>h</sup>a ra

4

41

*p*

a ri rang a ri rang a ra - ri yo  
아 리 랑 아 리 랑 아 라 - 리 요  
a ri rang a ri rang a ra - ri jo

45

*p* Allegro

a ri rang go gae ro neo meo gan da  
아 리 랑 고평개 로 녀미관다  
a ri rang go ge ro na ma gan da

51

*rit.*

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

57 Moderato ♩ = 84

a ri rang - a ri rang - a ra - ri - yo  
아 리 랑 - 아 리 랑 - 아 라 - 리 - 요  
a ri ranj - a ri ranj - a ra - ri - jo

61

a ri rang - go - gae ro neo meo gan da  
아 리 랑 - 고 - 개 로 념 어 간 다  
a ri ranj - go - ge ro na ma gan da

65

cho ga jip sam ga neul jeo san mi te jit - kko  
초 가 집 삼 간 을 저 산 밀 예 짓 - 고  
cho ga dzip sam ga ntul deA san mi t'e dzit - k'o

69

heu reu neun - si nae cheo reom sa ra bol kka na  
 흐 르 는 - 시 내 처 럼 살 아 볼 까 나  
 xu ru nuun - ei ne te<sup>h</sup>Λ rΛm sa ra bol k<sup>h</sup>a na

Andantino

73

a ri rang a ri rang a ra ri yo  
 아 리 랑 아 리 랑 아 라 리 요  
 a ri ran a ri ran a ra ri jo

77

*p*

a ri rang go gae ro neo meo gan da  
 아 리 랑 고 개 로 념 어 간 다  
 a ri ran go ge ro na ma gan da ]

## 6.2 Grass of Same Mind (동심초, dongsimcho) [don̚.sim.t͡ɕʰo]

Set by Seongtae Kim (1910 – 2012)

Text by Eok Kim (1896 – ?)

after *Longing for the Spring* by Seoldo (768? – 832?)

1. 꽃	앞은	하염없이	바람에	지고
kkon	nipeun	hayecomessi	barame	jigo
[k̚on.ni.p̚uun		ha.jʌ.mʌp.ɛ̃i	ba.ra.me	d͡zi.go]
Flower petals		endlessly	in the wind	fall

(Flower petals endlessly falling in the wind)

만날	날은	아득타	기약이	없네
mannal	lareun	adeukta	giyagi	umne
[man.nal	la.ruun	a.duk.t̥ʰa	gi.ja.gi	ʌm.ne]
Will meet	day	so far away	pledge	none

(So far away is the day we'll meet, will it ever come?)

무어라	맘과	맘은	맏지	못하고
mueora	mamgwa	mameun	maetjji	motago
[mu.ʌ.ra	mam.gwa	ma.muun	met.tẽi	mo.t̥ʰa.go]
Eventually	heart and	heart	meet	cannot

(Our hearts too far apart to beat as one)

한갓되이	풀잎만	맏으려는고	
hangatdoei	pullimman	maejeuryeoneungo	
[han.gat.dwe.i	p̥ʰul.lim.man	mɛ.d͡ʑu.r̥jʌ.nuun.go]	
Futilely	grass blades	sway as one	

(Only the grass blades futilely sway as one)



2. 바람에	꽃이	지니	세월	덧 없어
barame	kkochi	jini	sewol	deodupsseo
[ba.ra.me	k <sup>o</sup> .tɛ <sup>hi</sup>	dʒi.ni	se.wʌl	dʌ.dʌp.s <sup>ʌ</sup> ]
wind	flower	fall	time	heartless

(Flowers falling with the wind, how heartless time is)

만날	길은	뜬	구름	기약이	없네
manna	kkireun	tteun	gureum	giyagi	umne
[man.nal	k <sup>i</sup> .ruun	t <sup>u</sup> un	gu.ruum	gi.ja.gi	ʌm.ne]
Will meet	way	up	clouds	pledge	none

(Up in the clouds is the way we'll meet, will the day ever come?)

무어라	맘과	맘은	맏지	못하고
mueora	mamgwa	mameun	maetjji	motago
[mu.ʌ.ra	mam.gwa	ma.muun	mɛt.tɛ <sup>i</sup>	mo.t <sup>h</sup> a.go]
Eventually	heart and	heart	meet	cannot

(Our hearts too far apart to beat as one)

한갓되이	풀잎만	맏으려는고
hangatdoei	pullimman	maejeuryeoneungo
[han.gat.dwe.i	p <sup>h</sup> ul.lim.man	mɛ.ɔ̃u.rjʌ.nuun.go]
Futilely	grass blades	sway as one

(Only the grass blades futilely sway as one)

# Grass of Same Mind (동심초)

Translated by Eok Kim

Set by Seongtae Kim

With a longing for love

The musical score is written for piano and voice. It consists of six systems of music. The first system (measures 1-4) is marked *p* (piano). The second system (measures 5-8) is marked *mf dim.* (mezzo-forte, diminishing). The third system (measures 9-12) is marked *mp* (mezzo-piano). The fourth system (measures 13-16) is marked *mf* (mezzo-forte). The fifth system (measures 17-20) is marked *p* (piano). The sixth system (measures 21-24) is marked *mf* (mezzo-forte). The lyrics are in Korean, with two versions provided for the first two systems. The piano accompaniment features a mix of single notes, chords, and arpeggiated figures.

5

9

13

17

21

25

Lyrics:

kkon - ni peun ha yeo meop ssi ba ra me ji - go -  
 1. 꽃 - 잎 은 하 염 없 이 바 람 에 지 - 고 -  
 [ k'on - ni p'wun ha ja map e'i ba ra me dæi - go -

ba - ra me kko chi ji ni se wol deo dup - sseo -  
 2. 바 - 람 에 꽃 이 지 세 원 덧 없 - 어 -  
 [ ba - ra me k'o tæ'i dæi ni se wal da dap - s'a -

man - nal - la - reun a deuk ta - gi  
 만 - 날 - 날 - 은 아 득 타 - 기  
 man - nal - la - run a duk t'a - gi

man - nal - kki - reun tteun gu - reum - gi  
 만 - 날 - 길 - 은 뜬 구 - 림 - 기  
 man - nal - k'i - run t'um gu - rum - gi

Copyright © 1992 by AR MUSIC Publishers, INC., Korea.  
 Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

17

(8) ya gi um - ne - mu - eo ra mam gwa ma meun maet - jji -  
 약 이 없 - 네 - 무 - 어 라 맘 과 맘 은 맺 - 지 -  
 ja gi Am - ne - mu - A ra mam gwa ma mun met - te'i

ya gi um - ne -  
 약 이 없 - 네 -  
 ja gi Am - ne -

22

(8) mo - ta - go han gat doe i pul lim man mae jeu ryeo - neun go -  
 못 - 하 - 고 한 갓 되 이 풀 림 만 맺 으 려 - 는 고 -  
 mo - t'a go han gat dwe i p'ul lim man me dzu cja - nun go -

27

(8) han gat doe i pul lim man mae - jeu ryeo - - neun - go -  
 한 갓 되 이 풀 림 만 맺 - 으 려 - - 는 - 고 -  
 han gat dwe i p'ul lim man me - dzu cja - - nun - go - ]

### 6.3 Traditional Attire (고풍의상, gopunguisang) [go.p<sup>h</sup>uŋ.wi.saŋ]

Set by Isang Yun (1917 – 1995)  
Text by Chihun Cho (1920 – 1968)

하늘로	날을 듯이	길게	뻗은
haneullo	nareuldeusi	gilge	ppobeun
[ha.nuɭ.lo	na.ruɭ.du.çi	gil.ge	p <sup>o</sup> .buɳ]
Into the sky	as if flying	elongated	extended

부연	끝	풍경이	운다
buyeon	kkeut	punggyeongi	unda
[bu.jʌɳ	k <sup>u</sup> ɿ̃	p <sup>h</sup> uŋ.gjʌŋ.i	un.da]
eaves	tip	wind-bell	chimes

(The wind-bell chimes from the tip of a skyward eave)

처마	끝	곱게	느리운
cheoma	kkeut	gopkke	neurium
[tɕ <sup>h</sup> ʌ.ma	k <sup>u</sup> ɿ̃	gop.k <sup>e</sup>	nu.ri.un]
Eaves	tip	elegantly	let down

주렴에	반월이	숨어
juryeome	banwori	sumeo
[dʒu.rjʌ.me	ba.nwʌ.ri	su.mʌ]
blind woven with strings of beads	half-moon	hide (and)

(The half moon hides itself behind a bead screen hung elegantly from the eave-tip)

아른아른	봄밤이	두견이	소리처럼	깊어가는	밤
areunareun	bomppami	dugyeoni	soricheoreom	gipeoganeun	bam
[a.ruɳ.a.ruɳ	bom.p <sup>a</sup> .mi	du.gjʌ.ni	so.ri.tɕ <sup>h</sup> ʌ.rʌm	gi.p <sup>h</sup> ʌ.ga.nuɳ	bam]
Dim	spring night	like a cuckoo's call		deepening	night

(Glimmering Spring evening, evening deepening like the cuckoo's call)

곱아라	고와라	진정	아름다운지고
gobara	gowara	jinjeong	areumdaunjigo
[go.ba.ra	go.wa.ra	dʒin.dʒʌŋ	a.ruum.da.un.dʒi.go]
How elegant	how elegant	truly	how beautiful

(Fine, elegant, true beauty supreme)

호장	저고리	하얀	동정이	화안히	밝도소이다
hojang	jeogori	hayan	dongjeongi	hwaanhi	bakttosoida
[ho.dʒʌŋ	dʒʌ.go.ri	ha.jan	doŋ.dʒʌŋ.i	hwa.an.çi	bak.tʰo.so.i.da]
Hojang	jeogori	white	collar strip	brightly	shines

(The white collar of a colorfully striped jeogori shines bright)

열두	폭	긴	치마가	사르르르	물결을	친다
yeolttu	pok	gin	chimaga	sareureureu	mulkkyeoreul	chinda
[jʌl.tʰu	pʰok̚	gin	tɕʰi.ma.ga	sa.ruu.ruu.ruu	mul.kʰjʌ.ruul	tɕʰin.da]
Twelve	pok	long	skirt	sareureureu	ripples	

(A twelve pok long skirt glides in waves)

그대는	어느	나라의	고전을
geudaeneun	eoneu	narae	gojeoneul
[guu.dɛ.nuun	ʌ.nuu	na.ra.e	go.dʒʌ.nuul]
You	a certain	country's	classic

말하는	한	마리	호접
malhaneun	han	mari	hojeop
[mal.ha.nuun	han	ma.ri	ho.dʒʌp̚]
telling	one	the number	swallowtail butterfly

(You dance lightly as if a butterfly, a butterfly reciting an ancient tale of some country)

호접인 양	사뿌시	춤추라	아미를	숙이고
hojeopin nyang	sappusi	chumchura	amireul	sugigo
[ho.dʒʌp̄.in.njaŋ	sa.p̄u.çi	tʃʰum.tʃʰu.ra	a.mi.ruɭ	su.gi.go]
Like a swallowtail butterfly	softly	dance	arched eyebrows	lower (and)

(You lower your arched eyebrows)

나는	이	밤에	옛날에	살아
naneun	i	bame	yennare	sara
[na.nun	i	ba.me	jen.na.re	sa.ra]
I	this	night	long ago	to live (and)

(I close my eyes to live as we did long ago)

눈	감고	거문곶 줄	골라보리니
nun	gamkko	geomungot jjul	gollaborini
[nun	gam.k̄o	gʌ.mun.got.t̄ʷul	gol.la.bo.ri.ni]
Eyes	close (and)	geomungo string	will pluck

(I'll pluck the geomungo so)

가는	버들인 양	가락에	맞춰
ganeun	beodeurin nyang	garage	matchwo
[ga.nun	bʌ.du.rin.njaŋ	ga.ra.ge	mat.tʃʰʌ]
Slender	like a willow	to the tune	play along (and)

(You may wave your white hand to tune)

흰	손을	흔들어지이다
hin	soneul	heundeureojiida
[çin	so.nuɭ	xun.du.rʌ.d̄zi.i.da]
White	hand	wave

(As if a slender willow)

# Traditional Attire (고풍의상)

Text by Chihun Cho  
Set by Isang Yun

**Allegretto**

*f* *rall.* *mp*

5 *mf*

ha neul lo - na - reul deu - si gil ge ppo - beun bu yeon kkeut pung gyeong  
하 늘 로 - 날 - 을 듯 - 이 길 게 뽕 - 은 부 연 글 풍 경  
[ ha nuel lo - na - rul duu - ci gil ge p'o - bun bu jan k'ut p'ung gjan

*f* *Red.*

9 *mf* *p* *express.*

i - un da cheo ma kkeut - gop kke neu ri un ju ryeome ba nwo ri su-meo  
이 - 운 다 처 마 끝 - 곱 게 느 리 운 주 렴 에 반 월 이 숨-어  
i - un da tch' ma k'ut - gop k'e nuu ri un dgu rja me ba nwa ri su-ma

*pp* *p*

*Red.* *Red.* *Red.*

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

14

*p*

a reun a reun - bom ppa - mi du gyeo ni so ri cheo reom  
아 른 아 른 - 봄 밤 - 이 두 겐 이 소 리 처 럼  
a run a run - bom p'a - mi du giA ni so ri tseA ram

*pp* *dolce*

19

(morendo) *f*

gi peo ga neun bam - - go ba ra go wa ra  
기 어 가 는 밤 - - 감 아 라 고 와 라  
gi p'A ga nuun bam - - go ba ra go wa ra

*p* *f*

23

*gliss*

jin - jeong - a reum da un - ji go -  
진 - 정 - 아 름 다운 - 지 고 -  
dzin - dzaj - a rum da un - dzi go -

*mp*



27 *mp*

ho jang jeo - go - ri ha yan  
 호 장 저 - 고 - 리 하 안  
 ho dzan dza - go - ri ha jan

*mp*

*sempre p*

31

dong jeong i hwa an hi bak tto so i da - yeol ttu pok  
 동 정 이 화 안 히 밝 도 소 이 다 - 열 두 폭  
 dong dzan i hwa an ci bak t'o so i da - jal t'u p'ok

35 *Lunga* *express.*

gin chi ma ga sa reu reu reu mul kkyeo reul chin da -  
 긴 치 마 가 사 르 르 르 물 겹 을 친 다 -  
 gin te'i ma ga sa ru ru ru mul k'ja ruul te'in da -

38 *mf* *cresc.*

geu dae neun eo neu na ra e go jeo neul  
그 대 는 어 느 나 라 의 고 전 을  
gu de nuun A nu na ra e go dæ nul

42 *f rit.* *Lung* *p*

mal ha neun han ma ri ho jeop ho jeop in - nyang sa ppu si  
말 하 는 한 마 리 호 겁 호 겁 인 - 양 사 부 시  
mal ha nuun han ma ri ho dæp ho dæp in - njan sa p'u ci

46 *pp* *express.* *f a tempo*

chum chu ra - a - mi reul - su - gi go - - na neun i ba - me  
춤 추 라 - 아 - 미 뵈 - 숙 - 이 고 - - 나 는 이 밤 - 예  
tj'um tj'u ra - a - mi ruil - su - gi go - - na nuun i ba - me

*Red.* *Red.* *Red.*

51

(8) yen na re sa - ra nun gam kko geo mun got ijul gol la bo ri ni -  
 옛 날 에 살 - 아 눈 감 고 거 문 콧 줄 골 라 보 리 니 -  
 jen na re sa - ra nun gam k'o ga mun got g'ul gol la bo ri ni -

55

(8) ga neun beo deu rin nyang ga ra ge matchwo hin so neul heun deu reo  
 가 는 비 들 인 양 가 락 에 맞 취 흰 손 을 흔 들 어  
 ga nun ba du rin njan ga ra ge mat t'la cin so nul xun du ca

*p* *rit.* *rall.* *rit.*

*p* *mf* *rall.*

59

(8) ji i da - - -  
 지 이 다 - - -  
 dzi i da - - -

*pp a tempo* *p* *pp*

#### 6.4 Barcarolle (벚노래, baennorae) [bɛn.no.rɛ]

Set by Doonam Cho (1912 – 1984)  
Text by Doonam Cho

1. 푸른	하늘에	물새가	춤 춘다
pureun	haneure	mulssaega	chumchunda
[p <sup>h</sup> u.ruun	ha.nu.ɾe	mul.s <sup>ɛ</sup> .ga	ʧ <sup>h</sup> um. ʧ <sup>h</sup> un.da]
Blue	sky	waterbird	dances

(A waterbird dances in the blue sky)

에야	데야	어서	노 저어라	임	찾아	가자
eya	deya	eoseo	no jeoeora	im	chaja	gaja
[e.ja	de.ja	ʌ.sʌ	no.ɕʌ.ʌ.ɾa	im	tɕ <sup>h</sup> a.ɕʌ	ga.ɕʌ]
Aeya	daeya	quickly	row the boat	my love	to find	go

(Aeya daeya, row the boat, take me to my love)

두둥실	배	띄워	청춘을	싣고서
dudungsil	bae	ttuiwo	cheongchuneul	sitkkoseo
[du.duŋ.ɛil	bɛ	t <sup>ɪ</sup> .wʌ	tɕ <sup>h</sup> ʌŋ.ʧ <sup>h</sup> u.nul	ɕit.k <sup>o</sup> .sʌ]
Lightly	boat	float	youth	carrying

(Float the boat on the river, bring my youth on board)

여기는	황포강	노을이	불고나
yeogineun	hwangpogang	noeuri	bulkkona
[jʌ.gi.nuun	hwaŋ.p <sup>h</sup> o.gan	no.u.ri	bul.k <sup>o</sup> .na]
Here	Hwangpo River	sunset	fiery

(Here on Hwangpo River, the fiery sunset)

아득한	창파만리	임	계신 곳	어디런가
adeukan	changpamalli	im	gyesin got	eodireonga
[a.du.k <sup>h</sup> an	tɕ <sup>h</sup> an.p <sup>h</sup> a.mal.li	im	gje.ɛin got <sup>7</sup>	ʌ.di.ɾʌn.ga]

Faraway        vast sea                    my love        where        could be  
 (Across the vast faraway sea, where could my love be?)

2. 맑은        달빛이        물 위에        춤 춘다  
 malgeun        dalppichi        murwie        chumchunda  
 [mal.guun        dal.p<sup>~</sup>i.te<sup>h</sup>i        mu.rwi.e        t<sup>h</sup>um. t<sup>h</sup>un.da]  
 Bright moonlight water on dancing  
 (The bright moonlight dancing on the water)

에야    데야    어서                노 저어라    고향에        가자  
 eya    deya    eoseo                no jeoeora    gohyange        gaja  
 [e.ja    de.ja    ʌ.sʌ                no.ɕʌ.ʌ.ra    go.ɕaŋ.e        ga.ɕʌ]  
 Aeya    daeya    quickly                row the boat    to hometown    go  
 (Aeya daeya row the boat, let's go back home)

순풍에        돛 달고        파도를        헤 치며  
 sunpunge        dotttalgo        padoreul        hechimyeo  
 [sun.p<sup>h</sup>uŋ.e        dot.t<sup>~</sup>al.go        p<sup>h</sup>a.do.ruul        he.te<sup>h</sup>i.mjʌ]  
 Tailwind        sail set        waves        sail through  
 (Set sail through the waves with a fine tailwind)

바라다        보며는                    하늘도        멀고나  
 barada        bomyeoneun                    haneuldo        meolgona  
 [ba.ra.da        bo.mjʌ.nuun                    ha.nuul.do        mʌl.go.na]  
 If you look                    even the sky    far  
 (Even the sky is far away if you look)

아득한        수로만리                    고향산천                    어디런가  
 adeukan        suromalli                    gohyangsancheon                    eodireonga  
 [a.du.k<sup>h</sup>an        su.ro.mal.li                    go.ɕaŋ.san.te<sup>h</sup>ʌn                    ʌ.di.rʌn.ga]

Faraway      vast waterway      rivers and mountains of home      where could be  
(Across the vast waterway, where could the rivers and mountains of my home be?)

# Barcarolle (벚노래)

Text by Doonam Cho  
Set by Doonam Cho

Lightly, folklike

5

9

*mp*

*mf*

*mp*

*mf*

pu reun ha neu re mul ssae ga chum chun da  
1. 푸 른 하 늘 에 물 새 가 춤 춘 다  
[ p'u run ha nu re mul s'e ga g'um g'un da]

mal geun dal ppi chi mu rwi e chum chun da  
2. 맑 은 달 빛 이 물 위 에 춤 춘 다  
[ mal gun dal p'i te'i mu rwi e g'um g'un da]

Copyright © 1992 by AR MUSIC Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

13

*p* *f* *mf*

(8)

e ya - de ya - eo seo no jeo eo ra  
에 야 - 데 야 - 어 서 노 저 어 라  
e ja - de ja - A sa no dza A ra

e ya - de ya - eo seo no jeo eo ra  
에 야 - 데 야 - 어 서 노 저 어 라  
e ja - de ja - A sa no dza A ra

18

*mp*

(8)

im cha ja ga ja du dung sil bae ttui wo cheong chu neul sit kko seo  
임 차 가 자 두 둥 실 배 투이 우 청 춘 늘 싯 꼬 서  
im te'a dza ga dza du duŋ eil be t'i wa te'aŋ ŋu nwl cit k'o sa

go hyang e ga ja sun pung e dot ttal go pa do reul he chi myeo  
고 향 에 가 자 순 풍 에 돛 탈 고 파 도 룰 헤 치 미  
go çan e ga dza sun p'ung e dot t'al go p'a do ruul he te'i mja

*mp*



21 *mf* *poco rit.* *f* *a tempo*

(8) yeo gi neun hwang po gang no eu ri bul kko na - - -  
 예 기 는 황 포 강 노 을 이 불 고 나 - - -  
 ja gi nun hwan p'o gan no ui ri bul k'o na - - -  
 자 기 nun hwan p'o gan no ui ri bul k'o na - - -

ba ra da bo myeo neun ha neul do meol go na - - -  
 바 라 다 보 며 는 하 늘 도 멀 고 나 - - -  
 ba ra da bo mja nun ha nuel do mal go na - - -  
 바 라 다 보inja nun ha nuel do mal go na - - -

*mf* *poco rit.* *f* *a tempo*

25 *p* *f* *mf*

(8) e ya - de ya - co seo no jeo co ra im cha ja ga ja  
 예 아 - 데 아 - 어 서 노 저 어 라 임 찻 아 가 자  
 e ja - de ja - A sa no dza A ra im te'a dza ga dza  
 예 아 - 데 아 - 아 사 노 저 어 라 고 향 예 가 자  
 e ja - de ja - A sa no dza A ra go chan e ga dza  
 예 아 - 데 아 - 아 사 노 저 어 라 고 찬 예 가 자

*p* *f* *mf*

29 *mp* *f*

a - deu kan chang pa mal li im gye sin got eo di reon ga  
 아 - 득 한 창 파 만 리 임 계 신 곱 어 디 런 가  
 a - du k'an t'e'an p'ha mal li im gje cin got A di ran ga ]

a - deu kan su ro mal li go hyang san cheon eo di reon ga  
 아 - 득 한 수 로 만 리 고 향 산 천 어 디 런 가  
 a - du k'an su ro mal li go çan san t'e'an A di ran ga ]

33 *mf*

## 6.5 Golden Grass (금잔디, geumjandi) [gum.dzan.di]

Set by Kunwoo Lee (1919 – 1998)  
Text by Sowol Kim (1902 – 1934)

잔디 금잔디

jandi geumjandi  
[dzan.di gum.dzan.di]

Grass Golden grass

(Grass, golden grass)

심심산천에	불는	불은
simsimsancheone	bunneun	bureun
[ɕim.ɕim.san.te <sup>h</sup> ʌ.ne	bun.nun	bu.ruŋ]
In the deep mountains and streams	lit up	fire
(The blaze lighting the deep mountains and streams)		

가신	님	무덤가의	금잔디
gasin	nim	mudeomkkae	geumjandi
[ga.ɕin	nim	mu.dʌm.k <sup>ː</sup> a.e	gum.dzan.di]
Departed	beloved	near the grave	golden grass
(Is the golden grass along the resting place of my beloved)			

봄이	왔네	봄빛이	왔네
bomi	wanne	bomppichi	wanne
[bo.mi	wan.ne	bom.p <sup>ː</sup> i.te <sup>h</sup> i	wan.ne]
Spring	has come	Spring sunrays	have come
(Spring has come, Spring sunrays have come)			

버드나무	끝에도	실가지에
beodeunamu	kkeutedo	silgajie
[bʌ.du.na.mu	k <sup>ː</sup> u.te.do	ɕil.ga.dzi.e]

Willow tree    to the tips        at thin branches  
 (To the tips and thready wisps of the willow)

봄빛이	왔네	봄날이	왔네
bomppichi	wanne	bomnari	wanne
[bom.p̄i.tɛʰi	wan.ne	bom.na.ri	wan.ne]
Spring sunrays	have come	Spring days	have come
(spring sunrays have come, Spring days have come)			

심심산천에도	금잔디에
simsimsancheonedo	geumjandie
[ɕim.ɕim.san.tɛʰʌ.ne.do	ɡum.ɟan.di.e]
In the deep mountains and streams	to the golden grass
(To the deep mountains and streams, to the golden grass)	

# Golden Grass (금잔디)

Text by Sowol Kim  
Set by Kunwoo Lee

The musical score is written for a voice and piano. It consists of three systems of music. The first system shows the beginning of the piece with a piano introduction. The second system includes the first line of the vocal melody with Korean lyrics and a piano accompaniment. The third system continues the vocal melody and piano accompaniment.

**System 1:** Piano introduction. Treble and bass staves. Dynamics: *mf*, *p*.

**System 2:** Vocal entry. Treble staff with lyrics:   
 (s) jan di - jan di - geum - jan di  
 [ dzan di - dzan di - gum - dzan di  
 Treble and bass staves with piano accompaniment. Dynamics: *mp*.

**System 3:** Continuation of the vocal melody. Treble staff with lyrics:   
 sim - sim san cheo ne bun neun bu reun  
 cim - cim san te<sup>h</sup> ne bun nun bu run  
 Treble and bass staves with piano accompaniment.

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

12

ga sin nim mu deom kka e geum - jan di  
가 신 님 무 덤 가 의 금 - 잔 디  
ga cin nim mu dam k'a e gum - dzan di

16 *mp*

geum - jan - di geum jan di  
금 - 잔 - 디 금 잔 디  
gum - dzan - di gum dzan di

22 *f* *mp*

bo mi - - wan ne bom ppi chi - wan - ne  
보 미 - - 왔 네 봄 뽀 이 - 왔 네  
bo mi - - wan ne bom p'i tchi - wan - ne

26 *p* *f*

(8) beo deu na mu kkeu te do sil ga ji e bom ppi chi - wan ne  
 바 드 나 무 끌 예 도 실 가 지 예 bom ppi chi - wan ne  
 ba du na mu k'u t'e do eil ga dzi e bom p'i te'bi - wan ne

32 *mf* *mp*

(8) bom na ri - wan - ne sim - sim san cheo ne do  
 bom nal i - w'at - ne sim - sim san cheo ne do  
 bom na ri - wan - ne cim - cim san t'e'ha ne do

36 *p rit.* *pp* *pp*

(8) geum jan di e - - geum jan di e - -  
 gum zan di e - - gum zan di e - -  
 gum dzan di e - - gum dzan di e - -

*p rit.* *pp* *ppp* *pp* *ppp*

6

6.6 Inside the Flower Clouds (꽃구름속에, kkotkkureumsoge) [kʰot.kʰu.rum.so.ge]

Set by Heunglyeol Lee (1909 – 1980)

Text by Tujin Pak (1916 – 1998)

꽃바람      마을마다      훈훈히      불어오라

kkotpparam    maeulmada      hunhunhi      bureoora

[kʰot.pʰa.ram    ma.ul.ma.da      hun.hun.çi      bu.ɾʌ.o.ra

Flower wind    in every village      warmly      blows

(Flower wind, flower wind blow warmly to every village)

복사꽃      살구꽃      환한      속에

bokssakkot      salgukkot      hwanhan      sogē

[bok.sʰa.kʰot      sal.gu.kʰot      hwan.han      so.ge]

Peach blossom      apricot blossom      in (its) radiance

(Into the radiant peach blossoms, apricot blossoms)

구름처럼      꽃구름      환한      속에

gureumcheoreom      kkotkkureum      hwanhan      sogē

[gu.rum.teʰʌ.ɾʌm      kʰot.kʰu.rum      hwan.han      so.ge]

Like the clouds      flowers clouds      in (its) radiance

(Into the radiant cloud of flowers, the cloud of flowers like cloud)

꽃가루      흩뿌리어      마을마다      진한

kkotkkaru      heutppurio      maeulmada      jinhan

[kʰot.kʰa.ru      xut.pʰu.ɾi.ʌ      ma.ul.ma.da      dʒin.han]

Pollen      spread      in every village      deep

(Spread pollen to every village)

꽃향기      풍기어라

kkotyanggi      punggieora

[kʰo.tʰjaŋ.gi      pʰuŋ.gi.ʌ.ra]



Scent of flowers      waft  
(Waft the deep fragrance of flowers)

추위와	주림에	시달리어
chuiwiwa	jurime	sidallieo
[tʃ <sup>h</sup> u.wi.wa	dʒu.ri.me	ɕi.dal.li.ʌ]
From the coldness (and)	from the hunger	suffer
(To those suffering from cold and hunger)		

한겨우 내	움치고	떨며	살아온	사람들
hangyeounae	umchigo	tteolmyeo	saraon	saramdeul
[han.gjʌ.u.nɛ	um.tɕ <sup>h</sup> i.go	t <sup>ɕ</sup> ʌl.mjʌ	sa.ra.on	sa.ram.dwɨl]
During the winter seasons	hunched	shivered	had lived	people
(Who have hunched and shivered through out the winter)				

서러운	얘기
seoreoun	yaegi
[sʌ.ɾʌ.un	jɛ.gi]
Sad	stories
(The sad stories, sad stories)	

아	까맣게	잊고
a	kkamake	itkko
[a	k <sup>ɐ</sup> a.ma.k <sup>h</sup> e	it.k <sup>ɐ</sup> o]
Ah	completely	forget (and)
(Ah, let them forget completely)		

꽃향에	취하여
kkotyange	chwihayeo
[k <sup>ɐ</sup> o.t <sup>h</sup> jaŋ.e	tʃ <sup>h</sup> i.ha.jʌ]

Scent of flowers      intoxicated  
(Intoxicated by the fragrance of flowers)

아득하니      꽃구름      속에  
adeukani      kkotkkureum      soge  
[a.du.kʰa.ni      kʰot.kʰu.rum      so.ge]  
Far away      the cloud of flowers      inside  
(Far-off inside the cloud of flowers)

쓰러지게      하여라  
sseureojige      hayeora  
[sʷu.rʌ.dʒi.ge      ha.jʌ.ra]  
Let them lie down  
(Let them lie down)

나비처럼      쓰러지게      하여라  
nabicheoreom      sseureojige      hayeora  
[na.bi.tɕʰʌ.rʌm      sʷu.rʌ.dʒi.ge      ha.jʌ.ra]  
Like butterflies      let them lie down  
(Let them lie down like butterflies)

# Inside the Flower Clouds (꽃구름속에)

Set by Heunglyeol Lee  
Text by Tujin Pak

**Allegretto**

*f*

6

kkot ppa ram    kkot ppa ram  
꽃 바 람    꽃 바 람  
[ k'ot p'a ram    k'ot p'a ram

13

ma eul ma da hun hun hi bu reo o ra bok ssa kkot sal gu kkot  
마 을 마 다 훈 훈 히 분 어 오 라 북 사 꽃 살 구 꽃  
ma ul ma da hun hun ci bu ra o ra bok s'a k'ot sal gu k'ot

19

*mp*

hwan - han so ge gu reum cheo reom kkot kku reum kkot kku reum  
환 - 한 속 에 구 림 처 럼 꽃 구 림 꽃 구 림  
hwan - han so ge gu rum te'a ram k'ot k'u rum k'ot k'u rum

*mp*

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

25 *mp*

hwan - han so ge kkot kka ru  
 환 - 한 속 에 꽃 가 루  
 hwan - han so ge k'ot k'a ru

33

heut ppu ri eo ma eul ma da jin han kko tyang gi pung - gi eo ra  
 흘 뿌 리 어 마 을 마 다 진 한 꽃 향 기 풍 - 기 어 라  
 xut p'u ri A ma ul ma da dzin han k'o t'jang gi p'unj - gi A ra

40 *mf* *rit.*

47 **Andante**

chu wi wa ju ri me si dal li eo - hangyeo u  
 추 위 와 주 립 에 시 달 리 어 - 한 겨 우  
 tju wi wa dzu ri me ei dal li A - han gja u

50

nae - um chi go tteol myeo sa - ra on - sa - ram  
 내 - 움 치 고 떨 며 살 - 아 온 사 - 람  
 nae - um te'hi go t'al mjA sa - ra on - sa - ram

53

deul - seo reo un yae gi seo reo un yae gi a -  
 들 - 서 러 운 애 기 서 러 운 애 기 아 -  
 duul - sa ra un je gi sa ra un je gi a -

*pp* *ppp* *molto cresc.*

58

kka ma ke it kko kko tyang e  
 까 남 게 잊 고 꽃 향 에  
 k'a ma k'e it k'o k'o t'jan e

**Allegretto**  
*mp*

63 *f* *mp*

kkotyang e chwi ha yeo a deu ka ni kkot kku reum so ge  
 꽃 향 에 취 하 여 아 득 하 니 꽃 구 름 속 에  
 k'o t'jan e t'ji ha ja a du k'a ni k'ot k'u rum so ge

70 *f* *rit.* *ff* *Larghetto*

sseu reo ji ge ha yeo - ra na bi cheo reom sseu reo ji ge  
 쓰 러 지 게 하 여 - 라 나 비 처 럼 쓰 러 지 게  
 s'ui ra dzi ge ha ja - ra na bi te'ra ram s'ui ra dzi ge

79 *Allegro*

ha - yeo ra -  
 하 여 라 -  
 ha - ja ra -

8<sup>va</sup>

*f* *fff*

## 6.7 The Southern Village (남촌, namchon) [nam.tʃʰon]

Set by Kyuhwan Kim (1925 – 2011)

Text by Donghwan Kim (1901 – 1958)

1. 산 너머 남촌에는 누가 살길래  
 san neomeo namchoneneun nuga salgillae  
 [san nʌ.mʌ nam.tʃʰo.ne.nʌn nu.ga sal.gil.lɛ]  
 Mountain beyond southern village who lives  
 (Who lives in the southern village beyond the mountains)

해마다 봄바람이 남으로 오네  
 haemada bompparami nameuro one  
 [hɛ.ma.da bom.pʰa.ra.mi na.mu.ro o.ne]  
 Each year spring breeze southward waft  
 (For the spring breeze to waft southward each year?)

꽃이 피는 사월이면 진달래 향기  
 kkochi pineun saworimyeon jindallae hyanggi  
 [kʰo.tɛʰi pʰi.nʌn sa.wʌ.ri.mjʌn dʒin.dal.lɛ hjaŋ.gi]  
 Flower blossoming April rosebay scent  
 (Come blossoming April, a perfume of rosebay)

밀 익는 오월이면 보리 내음새  
 mirikneun oworimyeon bori naeumsae  
 [mi.rik.nʌn o.wo.ri.mjʌn bo.ri nɛ.um.sɛ]  
 Wheat bearing May barley whiff  
 (Come wheat-bearing May, a whiff of barley)

어느 것 한 가진들 실어 안 오리  
 eoneu geot han gajindeul sireo anori  
 [ʌ.nʌ gʌtʰ han ga.dʒin.dʌl ɛi.rʌ a.no.ri]

Anything      at least one      will it not bring over  
(Won't it bring over the scent of it all?)

남촌서	남풍	불 때	나는	좋데나
namchonseo	nampung	bul ttae	naneun	jotena
[nam.tʃʰon.sa	nam.pʰuŋ	bul.tʰɛ	na.nuun	dʒo.tʰe.na]
From southern village	south wind	when blows	I	love

(I love it so when the southern wind blows)

2. 산	너머	남촌에는	누가	살길래
san	neomeo	namchoneneun	nuga	salgillae
[san	nʌ.mʌ	nam.tʃʰo.ne.nuun	nu.ga	sal.gil.lɛ]
Mountain	beyond	southern village	who	lives

(Who lives in the southern village beyond the mountains)

저	하늘	저	빛깔이	그리	고울까
jeo	haneul	jeo	bitkkari	geuri	goulkka
[d͡ʌ	ha.nuɭ	d͡ʌ	bit.kʰa.ri	ɡu.ri	ɡo.ul.kʰa]
That	sky	that	color	how	beautiful

(For how beautiful the sky, the colors are?)

금잔디	넓은	들엔	호랑나비 떼
geumjandi	neolbeun	deuren	horangnabi tte
[ɡum.d͡ʒan.di	nʌɭ.buun	du.ɾen	ho.raŋ.na.bi.tʰɛ]
Golden grass	large	land	monarch butterflies

(Monarch butterflies over the golden grassland)

버들가지	실개천엔	종달새	노래
beodeulgaji	silgaecheonen	jongdalssae	norae
[bʌ.duɭ.ga.d͡ʒi	ɕil.ɡɛ.tɕʰʌ.nen	d͡ʒoŋ.dal.sʰɛ	no.rɛ]



Willow branch                creek                                lark                                singing  
 (A lark singing on the willow branch over the creek)

어느 것        한        가진들        실어    안 오리  
 eoneu geot    han        gajindeul        sireo    anori  
 [ʌ.nu    gʌt̚    han        ga.dʒin.dʷʌl    ɕi.ɾʌ    a.no.ɾi]  
 Anything        at least one                                will it not bring over  
 (Won't it bring over the scent of it all?)

남촌서	남풍	불 때	나는	좋데나
namchonseo	nampung	bul ttae	naneun	jotena
[nam.t͡ɕʰon.sʌ	nam.pʰuŋ	bul.t̚ɛ	na.nuun	dʒo.tʰe.na]
From southern village	south wind	when blows	I	love

(I love it so when the southern wind blows)

# The Southern Village (남촌)

Text by Donghwan Kim  
Set by Kyuhwan Kim

**Moderato grazioso**

*p*

*mp*

*mf* > > >

5

*p*

san  
1. 산  
[ san

san  
2. 산  
[ san

*p*

*rit.*

*a tempo*

*p*

10

*mp*

*mf*

neo meo nam cho ne - neun nu ga - sal gil lae - hae ma -  
너 미 남 촌 에 - 는 누 가 - 살 길 래 - 래 마 -  
na ma nam j'eo ne - nun nu ga - sal gil le - he ma -

neo meo nam cho ne - neun nu ga - sal gil lae - jeo ha -  
너 미 남 촌 에 - 는 누 가 - 살 길 래 - 지 하 -  
na ma nam j'eo ne - nun nu ga - sal gil le - dea ha -

*mp*

*mf*

Copyright © 1992 by AR MUSIC Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

14 *ten.* *p* *rit.* *a tempo*

(8) da - bom ppa ra mi na meu ro o - - ne  
 다 - 봄 바 람 이 남 으 로 오 - - 네  
 da - bom p<sup>a</sup> ra mi na muu ro o - - ne

neul - jeo bit kka ri geu - ri go - ul - kka  
 늘 - 저 빛 깎 이 그 - 리 고 - 울 - 까  
 nuul - dzΛ bit k<sup>a</sup> ri guu - ri go - ul - k<sup>a</sup>

18 *p poco mosso più cresc.*

(8) kko chi pi neun - sa wo ri myeon - jin dal lae hyang -  
 꽃 이 께 는 사 월 이 면 진 달 래 향 -  
 k<sup>o</sup> tehi p<sup>hi</sup> nuun - sa wa ri mjan - dzin dal le hjan -

geum jan - di - neol beun deu ren - ho rang na bi -  
 금 잔 - 디 널 은 들 엔 호 랑 나 비 -  
 guum dzan - di - nal bum duu ren - ho ran na bi -

21 3

*mf* *f* *a tempo* *allarg.* *ff*

gi - mi rik - neun - o wo ri myeon bo ri  
 기 - 밀 의 - 는 오 원 이 면 보 리  
 gi - mi rik - nun - o wo ri mjan bo ri  
 기 - 밀 의 - nun 오 원 이 면 보 리

tte - beo deul ga ji - sil gae cheo nen jong dal  
 떠 - 베풀 가 지 실 개 천 엔 중 단  
 t'e - ba duul ga dzi - eil ge teha nen dgon dal  
 떠 - 바 두울 가 지 이 일 게 테하 엔 돈 달

24

*molto rit.* *a tempo* *p*

nae - - eum sae eo - neu geot han ga jin -  
 내 - - 음 새 어 - 누 것 한 가 진 -  
 ne - - um se A - nu gat han ga dein -  
 내 - - 음 세 아 - 누 갓 한 가 데인 -

ssae - - no rae  
 새 - - 노 래  
 s'e - - no re  
 새 - - 노 래

*molto rit.* *p* *a tempo*

27 *mp* *mf*

(8) deul si reo - a no ri - nam chon -  
 들 싯 어 - 안 오 리 - 남 춘 -  
 dtul ci ra - a no ri - nam chon -

*mp* *mf*

30 *ten.* *p* *rall.*

(8) seo - nam pung bul ttae na neun jo - te na  
 서 - 남 품 불 때 나 는 종 - 대 나  
 SA - nam p'ung bul t'e na nuun d'go - the na ]

*ten.* *p* *rall.*

6.8 As if Spring Comes Across the River (강 건너 봄이 오듯, gang geonneo bomi odeut)  
[gaŋ gaŋ.na bo.mi o.dut]

Set by Geungsoo Im (1949 –)  
Text by Gilja Song (1942 –)

1. 앞 강에	살얼음은	언제나	풀릴 꺼나
ap kkange	sareoreumeun	eonjena	pullil kkeona
[ap̚ k̚aŋ.e	sa.ɾʌ.ruu.muun	ʌn.dʒe.na	pʰul.lil.k̚ʌ.na]
River in front	thin ice	when	melt away

(When will the thin ice over the river melt away?)

짐 실은	배가	저만큼	새벽 안개	헤쳐왔네
jim sireun	baega	jeomankeum	saebyeok angae	hecheowanne
[dʒim ɕi.ruun	bɛ.ga	dʒʌ.man.kʰuun	sɛ.bjʌk̚ʌn.ge	he.tɕʰʌ.wan.ne]
Laden	boat	from afar	dawn mist	has parted

(A laden boat arrives parting the dawn mist from afar)

연분홍	꽃다발	한 아름	안고서
yeonbunhong	kkotttabal	ha nareum	ankkoseo
[jʌn.bun.hoŋ	k̚ot.t̚ʌ.bal	ha.na.ruun	an.k̚o.sʌ]
Light pink	a bunch of flowers	armful	hold in arm (and)

(With arms full of light pink flowers)

물	건너	우련한	빛을	강	마을에	내리누나
mul	geonneo	uryeonhan	bicheul	gang	maeure	naerinuna
[mul	gaŋ.nʌ	u.ɾʌn.han	bi.tɕʰul	gaŋ	ma.uu.re	nɛ.ri.nu.na]
Water(river)	across	dim	light	river	village	unload

(Unloads the dim light by the village across the river)

2. 오늘도	강물	따라	뗏목처럼	흐를 꺼나
oneuldo	gangmul	ttara	ttenmokcheoreom	heureul kkeona

[o.nul.do	gaŋ.mul	t̃a.ra	t̃en.mok.te <sup>h</sup> Λ.ɾΛm	xu.ɾul.k̃Λ.na]
Today	river	along	like a raft	flow

(Will it flow along the river like a raft today as well?)

새 소리	바람 소리	물	흐르듯	나부끼네
sae sori	baram sori	mul	heureudeut	nabukkine
[sɛ so.ɾi	ba.ɾam so.ɾi	mul	xu.ɾu.duɾ̃	na.bu.k̃i.ne]
Bird sound	wind sound	water	like flowing	ripple

(Sounds of the birds and wind ripple like the flowing water)

내	마음	어둔	골에	나의	봄	풀어놓아
nae	maeum	eodun	gore	nae	bom	pureonoa
[nɛ	ma.uum	Λ.dun	go.re	na.e	bom	p <sup>h</sup> u.ɾΛ.no.a]
My	heard	dark	to the valley	my	spring	surrender

(I surrender my spring in the dark valley of my heart)

화사한	그리움	말없이	흐르는구나
hwasahan	geurium	mareopssi	heureuneunguna
[hwa.sa.han	gu.ɾi.um	ma.ɾΛp.ɛ̃i	xu.ɾu.nuun.gu.na]
Splendid	longing	wordlessly	flow by

(Resplendent longing wordlessly flows by)

# As if Spring Comes Across the River (강 건너 봄이 오듯)

Gilja Song  
Geungssoo Im

**Andante (with longing)**

*mp*

*f* *rit.*

*a tempo*

*mp*

7  
18

ap kkang	e	sa	reo	reu
1. 앞 강	에	살	얼	음
[ ap k'ang	e	sa	ra	ru
o neul	do	gang mul	tta	
2. 오 늘	도	강 물	따	
[ o nuel	do	gan mul	t'a	

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.



10

mcun con - je na pul lil kkeo na jim  
은 - 제 나 풀 린 껴 나 짐  
mun an - dze na p'ul lil k'Λ na dzim

ra tten mok cheo reom heu reul kkeo na sae  
라 땀 목 처 럼 호 클 껴 나 새  
ra t'en mok t'eΛ ram xui ruil k'Λ na se

13 *mf* *rit.* *a tempo*

si reun bae - ga - jeo man keum sae byeok an gae he cheo wan  
실 은 배 - 가 - 저 만 큼 새 벽 안 개 헤 처 왔  
ci run be - ga - dze man'hum se bjak an ge he t'eΛ wan

so ri ba - ram - so - ri mul heu reu deut na bu kki  
소 리 바 - 람 - 소 - 리 물 호 르 뒳 나 부 껴  
so ri ba - ram - so - ri mul xui ru duut na bu k'i

16 *piu animato*

ne yeon -  
네 연 -  
ne jan -  
네 마  
ne nae ma  
네 나  
ne ne ma

19

(8) bun hong kkot tta bal ha - na reum an kko sco mul -  
 분 홍 꽃 다 발 한 아 음 안 고 서 플 -  
 bun hong k'ot t'a bal ha - na rum an k'o sa mul -  
 eum eo dun go re na e bom pu reo no a hwa -  
 음 어 둔 골 레 에 나 의 봄 풀 어 놓 아 화 -  
 um A dun go re na e bom pu ra no a hwa -

23

*cresc.* *f*  
 (8) geon neo u ryeon han bi - cheul u ryeon han bi - cheul gang ma eu  
 건 너 우 려 한 빛 - 을 우 려 한 빛 - 을 강 마 을  
 gan na u rjan han bi - t'chul u rjan han bi - t'chul gang ma u  
 sa han geu ri um ma reop ssi geu ri um ma reop ssi ma reopssi  
 사 한 그 리 움 말 없 이 그 리 움 말 없 이 말 없 이  
 sa han gu ri um ma rap e'i gu ri um ma rap e'i ma rap e'i

26

*dim.* *f*  
 (8) re nae ri nu na ap kkang e sa reo reu  
 에 내 리 누 나 아 강 에 살 얻 음  
 re ne ri nu na ap k'anj e sa ra ru  
 heu reu neun gu na o neul do gang mul tta  
 호 르 는 구 나 오 늘 도 강 물 따  
 xiu ru nuun gu na o nuul do gang mul t'a

29

meun eon - je na pul lil kkeo  
은 인 - 제 나 풀 린 꺼  
mun an - de na p'ul lil k'Λ

ra tten mok cheo reom heu reul kkeo  
라 땀 목 처 럼 흐 를 꺼  
ra t'en mok te'Λ ram xui rul k'Λ

31

na jim si reun bae - ga -  
나 짐 실 은 배 - 가 -  
na dzim ei run be - ga -

na sac so ri ba - ram -  
나 새 소 리 바 - 람 -  
na se so ri ba - ram -

33 *rit.* *a tempo*

jeo man keum sae byeok an gae he cheo wan  
저 만 큼 새 벽 안 게 헤 처 왔  
deΛ man k'um se bjak an ge he teΛ wan

so - ri mul heu reu deut na bu kki  
소 - 리 물 흐 르 듯 나 부 끼  
so - ri mul xui ru duit na bu k'i

35 **1.** **2.**

ne ne - mul heu reu deut na bu kki  
네 네 - 물 흐 르 듯 나 부 끼  
ne ne - mul xui ru duit na bu k'i

38 *p*

ne ne

## 6.9 Loom Song (베틀노래, beteullorae) [betʰulloɾɐ]

Set by Wonju Lee (1979 –)  
Text by Jeonghee Ko (1948 – 1991)

내	땀의	한 방울도	날줄에	스며
nae	ttame	han banguldo	naljjure	seumyeo
[nɛ	tʰa.me	han baŋ.ul.do	nal.tʃʰu.re	su.mjʌ]
My	heart's	even one drop	each thread	soak into

(Even one drop of sweat will soak into each thread)

그대	영혼	감싸기에	따뜻하거라
geudae	yeonghon	gamssagie	ttadeutageora
[gu.de	jʌŋ.hon	gam.sʰa.gi.e	tʰa.deu.tʰa.gʌ.ra]
Your	soul	wrap	warm

(So that it may be warm enough to wrap your soul)

고즈너기	풀어	감은	고통의	실꾸리
gojeuneogi	pureo	gameun	gotonge	silkkuri
[go.dzu.nʌ.gi	pʰu.ɾʌ	ga.muun	go.thoŋ.e	ɕil.kʰu.ɾi]
Quiet stillness	spun	wind	anguish	reel

(The reel of anguish spun in a quiet stillness)

한 평생	오가는	만남의	잉아
han pyeongsaeng	oganeun	manname	inga
[han pʰjʌŋ.sɐŋ	o.ga.nuun	man.na.me	inj.a]
One's whole life	come and go	meeting	heddles

(Heddles of meetings occur constantly throughout lifetime)

우리	님	생각과	실실이	짜여
uri	nim	saenggakkkwa	silsiri	jjayeo
[u.ri	nim	sɐŋ.gak.kʰwa	ɕil.ɕi.ɾi	tɕʰa.jʌ]

Our beloved's thought thread by thread weaved  
 (Weave every line of thread, thinking of my beloved)

새벽	바람	막아줄	실비단이거라
saebyeok	pparam	magajul	silbidanigeora
[sɛ.bjʌk̚	pʰa.ram	ma.ga.dʒul	ɕil.bi.da.ni.gʌ.ra]
Dawn	wind	protect	soft silk

(So that it may be a fine silk to protect him from the dawn wind)

기다리마  
 gidarima  
 [gi.da.ri.ma]  
 (I will) wait  
 (I'll wait.)

하루에도	열두 번	끊기는	실이어
haruedo	yeolttu beon	kkeunkineun	siriyeo
[ha.ru.e.do	jʌl.tʰu bʌn	kʰun.kʰi.nun	ɕi.ri.jʌ]
(In) a day	twelve times	cut (off)	thread

(Alas! Dear the thread that's cut twelve times a day)

무작정	풀리기엔	무서운	맘이거든
mujakjeong	pulligien	museoun	mamigeodeun
[mu.dzak.tɛʰʌŋ	pʰul.li.gi.en	mu.sʌ.un	ma.mi.gʌ.dun]
Abruptly	unraveled	frightening	heart

(It is frightening to be abruptly unraveled)

단번에	끝내기에	아쉬운	맘이거든
danbeone	kkeunnaegien	aswiun	bamigeodeun
[dan.bʌ.ne	kʰun.nɛ.gi.en	a.ʃi.un	ba.mi.gʌ.dun]

In one single moment            terminate            wistful            night  
 (It is a wistful night to be unexpectedly over)

허천들린            사랑가  
 heocheondeullin            sarangga  
 [hΛ.tɛʰΛn.dwɭ.lin            sa.raŋ.ga]  
 Uncontrollable            love song  
 (Uncontrollable love song!)

평생            동안            흘린            눈물            모조리            스며  
 pyeongsaeng            dongan            heullin            nunmul            mojori            seumyeo  
 [pʰjΛŋ.sɛŋ            doŋ.an            xuɭ.lin            nun.mul            mo.dʒo.ri            su.mjΛ]  
 Lifetime            through            shed            tears            whole            soak into  
 (A lifetime's worth of teardrops will soak into each thread)

그대            아픔            덮어주는            비단길이거라  
 geudae            apeum            deopeojuneun            bidankkirigeora  
 [gu.de            a.pʰuɯm            dΛ.pʰΛ.dʒu.nuɯn            bi.dan.kʰi.ri.gΛ.ra]  
 Your            agony            covers            soft silk  
 (So that it may be a fine silk to cover your agony)

# Loom Song (베틀노래)

Text by Jeonghee Ko  
Set by Wonju Lee

$\text{♩} = 96$

*L.H.*

*mp* *p* *mp* *mf* *p*

*mf* *mp* *p* *mp* *p*

8 *p* *mp*

nae tta me han bang ul do nal jju  
내 따 의 한 방 울 도 날 줄  
[ ne t'a me han bang ul do nal tju

11 *gliss.*

re seu myeo geu dae yeong hon gam ssa gi  
에 스 며 그 대 영 혼 감 싸 기  
re sui mja gui de jang hon gam s'a gi

*p*

Copyright © Wonju Lee  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.



14 *mf* *p*

(8) e tta deu - ta geo ra  
에 따 deut - 하 거 라  
e t'a deu - t'a ga ra

17 *mp* *pp* *mp*

(8) - go jeu neo gi pu reo ga meun go - tong e sil kku  
- 고 즈 녀 기 훈 여 감 은 고 - 동 의 실 꾸  
- go dzu na gi p'u ra ga mun go - t'ong e eil k'u

21 *mf* *mp* *mf*

(8) ri han - pyeong saeng o - ga neun man - na me ing - a  
리 한 - 평 생 오 - 가 는 만 - 남 의 앙 - 아  
ri han - p'jaŋ seŋ o - ga nun man - na me in - a

26 *ff* *mp*

u ri nim saeng gak kkwa sil si ri jja  
우 리 님 생 각 과 실 실 이 짜  
u ri nim seŋ gak k"wa cil ci ri te"a

30 *ff* *mp* *f*

yeo sae byeok ppa ram ma ga jul sil bi da ni geo  
여 새 벽 따 람 막 아 줄 실 비 단 이 거  
ja se bjak p"a ram ma ga dzul cil bi da ni ga

34 *mp* *mf*

ra - gi da ri ma -  
라 - 기 다 리 마 -  
ra - gi da ri ma -

38 *mp*

gi da ri ma - -  
기 다 리 마 - -  
gi da ri ma - -

41 *p* *mf* *f* 3

gi da ri ma ha ru e do yeol ttu beon kkeun ki neun  
기 다 리 마 하 루 에 도 열 두 번 꿈 기 는  
gi da ri ma ha ru e do jal t'u ban k'un k'bi num

45 *ff*

si ri yeo - - mu jak jjeong pul li gi en mu seo un  
신 이 여 - - 무 작 정 풀 리 기 엔 무 서 운  
gi ri ja - - mu dzak te'ang p'ul li gi en mu sa un

49

ma mi geo deun dan beo ne kkeun nae gi en a swi un ba mi geo  
 맘 이 거 든 단 변 에 끝 내 기 엔 아 쉬 운 밤 이 거  
 ma mi ga dun dan ba ne k'un ne gi en a ji un ba mi ga

54

deun heocheon deul lin sa rang ga pyeong saeng  
 든 허 천 들 린 사 랑 가 평 생  
 dun ha tehan dul lin sa ran ga ph'jan sen

58

dongan heul lin nun mul mo jo ri seu myeo geu dae  
 동 안 흠 린 눈 물 모 조 리 스 며 그 대  
 dong an xul lin nun mul mo dzo ri suu mja gu de

62 *f* *mp*

a peum deo peo ju neun bi dan kki ri geo ra bi  
 아 품 뎌 이 주 는 비 단 길 이 거 라 비  
 a p'um da p'ha dzu num bi dan k'i ri ga ra bi

66 *mf* *p* *mp*

dan kki ri geo ra bi dan kki  
 단 길 이 거 라 비 단 길  
 dan k'i ri ga ra bi dan k'i

70 *fff*

ri geo ra - -  
 이 거 라 - -  
 ri ga ra - -

*mf* *ff* *fff* *sfz*

# 6.10 On the Way to You (마중, majung) [ma.dʒuŋ]

Set by Hakjun Yoon (1973 –)  
Text by Rim Heo (1960 –)

사랑이	너무	멀어
sarangi	neomu	meoreo
[sa.raŋ.i	nʌ.mu	mʌ.ɾʌ]
Love	too	far away

(If love is too far away)

올 수	없다면	내가	갈게
olssu	eopttamyeon	naega	galkke
[ol.s̃u	ʌp.t̃ʰa.mjʌn	nɛ.ga	gal.k̃e]
Come	cannot	I	will go

(for you to come, I will go to you instead)

말 한 마디	그리운	저녁
mal han mati	geuriun	jeonyeok
[mal han.ma.di	ɡʷi.ri.un	ɕʌ.njʌk̃]
One word	longing	evening

(An evening longing for a word)

얼굴 마주하고	앉아
eolgul majuhago	anja
[ʌl.gul ma.dʒu.ha.go	an.ɕʌ]

Come face to face sit

(Sitting face to face)

그대	꿈	가만가만	들어주고
geudae	kkum	gamangaman	deureojugo
[ɡʷi.de	k̃um	ga.man.ga.man	du.ɾʌ.dʒu.go]

Your dream quietly listen  
(Quietly listening to your dreams)

내 사랑 들려주며  
nae sarang deullyeojumyeo  
[nɛ sa.raŋ dwɯl.ljʌ.dʒu.mjʌ]  
My love speak  
(Speaking my love to you)

그립다는 것은  
geuripttaneun geoseun  
[ɡwɯ.rɪp.tʰa.nun ɡʌ.suŋ]  
Longing is  
(Perhaps this longing is)

오래 전 잃어버린 향기가 아닐까  
orae jeon ireobeorin hyanggiga anilkka  
[o.rɛ dʒʌn i.rʌ.bʌ.rin hjaŋ.gi.ga a.nɪl.kʰa]  
Distant past lost scent perhaps not  
(A lost scent of a distant past)

사는 게 무언지 하무뭇하니  
saneunge mueonji hamumutani  
[sa.nun.ge mu.ʌn.dʒi ha.mu.mu.tʰa.ni]  
To live what it means pleased  
(Pleased about what it means to live)

그리워지는 날에는  
geuriwojineun nareneun  
[ɡwɯ.ri.wʌ.dʒi.nun na.re.nun]

Miss                      on days  
(So, on days when I miss you)

그대여	내가	먼저	달려가
geudaeyeo	naega	meonjeo	dallyeoga
[gu.dɛ.jʌ	nɛ.ga	mʌn.d͡ʒʌ	dal.ljʌ.ga]
You	I	before	will run

(My love, I will run before you and)

꽃으로	서	있을게
kkocheuro	seo	isseulkke
[kʰo.tɛʰu.ro	sʌ	i.sʰul.kʰe]
As a flower	stand	be

(I'll be standing as a flower)



# On the Way to You (마중)

Text by Rim Heo  
Set by Hakjun Yoon

With longing ♩ = 66-70

Piano introduction in 4/4 time, marked *mp*. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

First system of the song, starting at measure 4. The vocal line begins with a *rit.* (ritardando) and *mp* (mezzo-piano) dynamic, followed by a return to *a tempo*. The piano accompaniment mirrors the vocal dynamics. The lyrics are in Korean and English.

*rit. mp a tempo*

sa - rang i neo mu meo reo ol ssu eop tta myeon - nae ga gal  
사 - 랑 이 너 무 멀 여 올 수 없 다 면 - 내 가 갈  
[sa - rang] i na mu ma ra ol s'u Ap t'a mjan - ne ga gal

Second system of the song, starting at measure 8. The vocal line continues with a *rit.* and *mp* dynamic, followed by a return to *a tempo*. The piano accompaniment continues with a similar harmonic structure. The lyrics are in Korean and English.

*rit. mp a tempo*

kke mal han ma di - geu ri un jeo nyeok eol gul ma ju ha go an  
게 말 한 마 디 - 그 리 운 저 녁 얼 굴 마 주 하 고 안  
k'e mal han ma di - gu ri un dea njak Al gul ma dzu ha go an

Copyright © Hakjun Yoon  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

12 *mf* 3

ja geu - dae kkum - ga man ga man deu reo ju  
 아 그 대 꿈 가 만 가 만 들 어 주  
 da gu - de k'um - ga man ga man du i ra dgu

*mf* 3

15 *mp* 3

go nae sa rang deul lyeo ju myeo geu - rip tta neun geo seun o -  
 고 내 사 랑 들 러 주 며 그 립 다 는 것 은 오 -  
 go ne sa ran duul lja dgu mja gu - rip t'a nun ga sun o -

*mp* 3

18 *mf* *f* 3

rae jeon i reo beo rin hyang gi ga a nil kka sa - neun  
 애 전 일 어 버 린 향 기 가 아 님 까 사 - 는  
 re dzan i ra ba rin hjan gi ga a nil k'a sa - num

*mf* *f* 3

21

(s) ge - mu eon - ji ha mu mu ta ni geu ri wo ji neun na re  
 게 - 무 언 - 지 하 무 못 하 니 그 리 워 지 는 날 예  
 ge - mu an - dzi ha mu mu t'a ni gu ri wa dzi num na re

3

24

*mp* *mf*

neun geu - dae yeo nae ga meon jeo dal lyeo ga kko cheu  
 는 그 - 대 여 내 가 먼 저 달 러 가 꽃 으  
 num gu - de ja ne ga man dza dal lja ga k'o te'w

*mp* *mf*

27

*poco rit.* *mp* *a tempo*

ro - seo i sseul kke  
 로 서 있 을 게  
 ro - sa i s'wul k'e

*poco rit.* *mp* *a tempo* *mf*

3

4

31 *mp* 3

geu-rip tta neun geo seun o - rae jeon i reo  
 그-립 다 는 것 은 오 - 래 전 잃 어  
 gu-rip t'a num ga sum o - re dzan i ra

35 *mf* *f* 3

beo rin hyang gi ga a nil kka sa - neun ge - mu eon -  
 버 린 향 기 가 아 닌 까 사 - 는 게 - 무 언 -  
 ba rin hjan gi ga a nil k'a sa - num ge - mu an -

38 *mp* 3

ji ha mu mu ta ni geu ri wo ji neun na re neun geu - dac  
 지 하 무 뭇 하 니 그 리 워 지 는 날 에 는 그 - 대  
 dzi ha mu mu t'a ni gu ri wa dzi num na re num gu - de

Copyright © Hakjun Yoon  
 Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

41 *mf* *poco rit.* *mp*

yeo nae ga meon jeo dal lyeo ga kko cheu ro - seo i sseul  
 예 내 가 먼 저 달 러 가 꽃 으 로 - 서 있 을  
 jA ne ga man dA dal lja ga k'o te'ui ro - sa i s'tul

44 *a tempo* *rit.*

kke kko cheu ro - seo i sseul  
 게 꽃 으 로 - 서 있 을  
 k'e k'o te'ui ro - sa i s'tul

47

kke  
 게  
 k'e

## CHAPTER 7

### CONCLUSION

Korean art songs composed in Western musical style have been written since the 1920s, and continued to develop for a century. Though Korean art songs are highly artistic and valuable for study, they are not introduced to Western singers because of the language barrier. When “Korean diction” is searched as key words, no available appropriate materials for use arise, even though there are some existent researches that include IPA of ‘Hangeul.’ To complement the lack of accessibility to Korean diction guides, this dissertation specifies “Korean diction” and “Korean art songs” as its title for search engines, and includes those subjects intensively. This will help researchers use it as a comprehensive resource for Korean art songs.

This dissertation offers in-depth explanation of Korean art songs and Korean diction for non-Korean singers, with a selected music set that has not yet been analyzed by scholars. General introductory information about Korean music history and culture will help readers get better understanding about Korean art songs. This dissertation will be a useful resource not only for non-Korean-speaking singers who are interested in Korean art songs but also for Korean-speaking singers by serving as the foundation for further research into Korean art songs.

APPENDIX A  
CONSONANT AND VOWEL CHARTS

<Consonant Chart><sup>54</sup>

Place of Articulation Manner of Articulation		Bilabial	Alveolar	Palatal	Velar	Glottal
Plosive	Unaspirated Lenis	ㅂ	ㄸ		ㄱ	
	Aspirated Fortis	ㅃ	ㄲ		ㅋ	
	Unaspirated Fortis	ㅅ	ㅆ		ㆁ	
Affricate	Unaspirated Lenis			ㅈ		
	Aspirated Fortis			ㅊ		
	Unaspirated Fortis			ㅉ		
Fricative	Unaspirated Lenis		ㄴ			ㅇ
	Unaspirated Fortis		ㄷ			
Nasal		ㅁ	ㄴ		ㅇ	
Liquid			ㄹ			

<Vowel Chart><sup>55</sup>

Tongue Location Tongue Height	Front	Mid	Back	
	Unrounded	Unrounded	Unrounded	Rounded
High	ㅣ		ㅡ	ㅜ
Mid-high	ㅑ			ㅓ
Mid-low	ㅕ			
Low		ㅗ	ㅛ	

<sup>54</sup> Youngsik Choi, 15.

<sup>55</sup> Ibid., 19.



APPENDIX B  
SOUND CHANGE RULES

## 1. Liaison

### 1) A basic or tense consonant at *Batchim* + A consonant ‘ㅇ’ as an initial with a vowel

When a basic or tense consonant placed at *Batchim* in the preceding syllable is followed by the next syllable that begins with ‘ㅇ’ as an initial consonant, the *Batchim* consonant is pronounced together with the vowel of the following syllable.

한국인 (Korean) → [한구긴] [hangugin]    낮이 (the day is) → [나지] [nadzi]  
마음이 (heart is) → [마으미] [maumi]    있어 (There is) → [이써] [isʷΛ]

If a final consonant at *Batchim* is pronounced as one of the 7 consonants (See Table 4.3), the consonant is pronounced together with the following vowel.

꽃 위 (on the flower) → [꼬뒤] [kʷodwi]    겉옷 (outer) → [거돋] [gʌdotʰ]

If a final consonant at *Batchim* is ‘ㄷ’ or ‘ㅌ(ㄹㅌ),’ and followed by the syllable ‘이,’ the consonant is pronounced as ‘ㅈ’ or ‘ㅊ’ together with the following vowel.

굳이 (obstinately) → [구지] [gudzi]    같이 (together) → [가치] [gateʰi]

If a final consonant at *Batchim* is ‘ㅅ,’ and followed by the syllable ‘이,’ the consonant is changed to ‘ㄴ,’ and pronounced together with the following vowel.

나뭇잎 (leaf) → [나문닙] [namunnipʰ]  
베갯잇 (pillowcase) → [베갠닙] [begennitʰ]

### 2) A complex consonant at *Batchim* + A consonant ‘ㅇ’ as an initial with a vowel

When a complex consonant placed at *Batchim* of the preceding syllable is followed by the next syllable that begins with ‘ㅇ’ as an initial consonant, the first consonant of the complex consonant remains at *Batchim*, while the second consonant is pronounced together with the following vowel.

밝은 날 (sunny day) → [발근 날] [balɡuɳ nal]  
젊어보인다 (look young) → [절머보인다] [d͡ʒʌlmʌboinda]

## 2. Tensification

- 1) A consonant ‘ㄱ(ㄲ, ㅋ, ㆁ, ㄷ, ㄸ, ㅌ, ㄴ, ㄹ)’ at *Batchim* + A consonant ‘ㄱ, ㄷ, ㅌ, ㄴ, ㅈ’ as an initial → the consonant + ‘ㄱ, ㄷ, ㅌ, ㄴ, ㅈ’

When a consonant ‘ㄱ, ㄷ, ㅌ, ㄴ, ㅈ’ follows a final consonant pronounced as ‘ㄱ,’ ‘ㄷ,’ or ‘ㅌ’ at *Batchim*, the initial consonant of the second syllable is pronounced as a tense consonant.

식당 (restaurant) → [식땅] [ɕikt̚ʰaŋ]      깎기 (peeling) → [깎끼] [k̚ʰakk̚ʰi]

맞다 (It is right) → [만따] [mat̚ʰa]

앞장서다 (lead) → [압짱서다] [apt̚ʰaŋsada]

- 2) A consonant ‘ㄴ(ㄴ), ㄹ(ㄹ), ㄷ(ㄷ), ㄹ(ㄹ)’ at *Batchim* + A consonant ‘ㄱ, ㄷ, ㅌ, ㄴ, ㅈ’ as an initial → the consonant + ‘ㄱ, ㄷ, ㅌ, ㄴ, ㅈ’

When a consonant ‘ㄱ, ㄷ, ㅌ, ㄴ, ㅈ’ follows ‘ㄴ(ㄴ), ㄹ(ㄹ), ㄷ(ㄷ), ㄹ(ㄹ)’ used as a final consonant at *Batchim*, the initial consonant of the second syllable is pronounced as a tense consonant.

답다 (look similar) → [담따] [damt̚ʰa]

However, there are exceptions, for example, when the consonant at *Batchim* is followed by ‘기’:

신기한 (amazing) → [신기한] [ɕingihan]

옮기다 (move) → [옴기다] [omgida]

- 3) A consonant ‘ㄷ’ at *Batchim* + A consonant ‘ㄷ, ㄴ, ㅈ’ as an initial → the consonant + ‘ㄷ, ㄴ, ㅈ’

When a consonant ‘ㄷ, ㄴ, ㅈ’ follows ‘ㄷ’ used as a final consonant at *Batchim*, the initial consonant of the second syllable is pronounced as a tense consonant.

할당 (allocation) → [할땅] [halt̚ʰaŋ]

물새 (waterfowl) → [물쌔] [muls̚ʰɛ]

일자리 (job) → [일짜리] [ilt̚ʰari]

### 3. Assimilation

- 1) A consonant ‘ㄱ(ㄲ, ㅋ, ㆁ, ㄷ, ㄸ, ㅌ, ㄴ, ㄹ)’ at *Batchim* + A consonant ‘ㅇ, ㄴ, ㄷ’ as an initial → ‘ㅇ, ㄴ, ㄷ’ + ‘ㄴ, ㄷ’

When a final consonant pronounced as ‘ㄱ,’ ‘ㄷ,’ or ‘ㅌ’ at *Batchim* is followed by a consonant ‘ㄴ, ㄷ,’ the final consonant of the first syllable is pronounced as ‘ㅇ, ㄴ, ㄷ.’

한국말 (Korean) → [한궁말] [hangunmal] 긁는 (scratch) → [궁는] [gunnun]

몇 년 (several years) → [면년] [mjannjɐn] 빛나 (shiny) → [빈나] [binna]

밥먹다 (eat) → [밤먹따] [bammɐktʰa] 앞니 (front teeth) → [암니] [amni]

- 2) A consonant ‘ㄷ, ㅇ’ at *Batchim* + A consonant ‘ㄹ’ as an initial → ‘ㄷ, ㅇ’ + ‘ㄴ’

When a consonant ‘ㄹ’ follows ‘ㄷ, ㅇ’ used as a final consonant at *Batchim*, the ‘ㄹ’ becomes ‘ㄴ.’

음료 (drink) → [음뇨] [umnjo]

형량 (sentence) → [형냥] [hɐnjɐn]

- 3) A consonant ‘ㄱ, ㅌ’ at *Batchim* + A consonant ‘ㄹ’ as an initial → ‘ㅇ, ㄷ’ + ‘ㄴ’

When a consonant ‘ㄹ’ follows ‘ㄱ, ㅌ’ used as a final consonant at *Batchim*, the ‘ㄹ’ becomes ‘ㄴ’ changing the preceding consonant to ‘ㅇ, ㄷ’ at the same time.

복리 (welfare) → [봉니] [boɳni]

식량 (food) → [싱냥] [ɕiɳnjɐn]

합리 (rationality) → [함니] [hamni]

압력 (pressure) → [암녁] [amɳjɐk̚]

- 4) A consonant ‘ㄴ, ㄹ, ㄹᄇ’ at *Batchim* + A consonant ‘ㄹ’ as an initial → ‘ㄹ’ + ‘ㄹ’

When a final consonant ‘ㄴ, ㄹ, ㄹᄇ’ at *Batchim* is followed by a consonant ‘ㄹ,’ the final consonant of the first syllable is pronounced as ‘ㄹ.’

혼란 (confusion) → [홀란] [hollan]

- 5) A consonant ‘ㄹ’ at *Batchim* + A consonant ‘ㄴ’ as an initial → ‘ㄹ’ + ‘ㄹ’

When a consonant ‘ㄴ’ follows ‘ㄹ’ used as a final consonant at *Batchim*, the ‘ㄴ’ becomes ‘ㄹ.’ (However, there are exceptions.)

일 년 (one year) → [일련] [illjɐn]

#### 4. ‘ㅎ’ Alteration

- 1) A consonant ‘ㅎ, ㄴㅎ, ㄹㅎ’ at *Batchim* + A consonant ‘ㄱ, ㄷ, ㅈ, ㅊ’ as an initial → ‘ㅇ, ㄴ, ㄹ’ + ‘ㄱ, ㄷ, ㅈ, ㅊ’

When a consonant ‘ㄱ, ㄷ, ㅈ, ㅊ’ follows ‘ㅎ, ㄴㅎ, ㄹㅎ’ used as a final consonant at *Batchim*, the ‘ㄱ, ㄷ, ㅈ, ㅊ’ becomes ‘ㄱ, ㄷ, ㅈ, ㅊ’ changing the preceding consonant to ‘ㅇ, ㄴ, ㄹ’ at the same time.

쌓고 (stack and) → [싸코] [sʰakʰo]	좋다 (be good) → [조타] [d͡ʒotʰa]
않다 (is not) → [안타] [antʰa]	많지 (is many) → [만치] [mantʰi]
알고 (sick and) → [알코] [alkʰo]	싫소 (not like) → [실쏘] [ɕilsʰo]

- 2) A consonant ‘ㅎ, ㄴㅎ’ at *Batchim* + A consonant ‘ㄴ’ as an initial → ‘ㄴ’ + ‘ㄴ’

When a final consonant ‘ㅎ, ㄴㅎ’ at *Batchim* is followed by a consonant ‘ㄴ,’ the final consonant of the first syllable is pronounced as ‘ㄴ.’

놓는 (putting on) → [논는] [nonnun]	않네 (is not) → [안네] [anne]
---------------------------------	---------------------------

- 3) A consonant ‘ㅎ, ㄴㅎ, ㄹㅎ’ at *Batchim* + A consonant ‘ㅇ’ as an initial with a vowel → ‘ㅇ, ㄴ, ㄹ’ with Liaison

When a final consonant ‘ㅎ, ㄴㅎ, ㄹㅎ’ at *Batchim* is followed by a consonant ‘ㅇ,’ the final consonant of the first syllable is pronounced as ‘ㅇ, ㄴ, ㄹ’ with the following vowel.

낳은 (giving birth) → [나은] [naun]	많이 (many) → [마니] [mani]
싫어 (no) → [시러] [ɕirʌ]	

- 4) A consonant ‘ㄱ(ㄴ), ㄷ, ㅂ(ㅃ), ㅈ(ㅉ)’ at *Batchim* + A consonant ‘ㅎ’ as an initial → ‘ㄱ, ㄷ, ㅂ, ㅈ’ with Liaison

When a final consonant ‘ㄱ(ㄴ), ㄷ, ㅂ(ㅃ), ㅈ(ㅉ)’ at *Batchim* is followed by a consonant ‘ㅎ,’ the final consonant of the first syllable is pronounced as ‘ㄱ, ㄷ, ㅂ, ㅈ’ together with the following vowel.

박하 (peppermint) → [바카] [bakʰa]	닫힌 (be closed) → [다친] [datʰin]
밟히다 (be stepped) → [발피다] [balpʰida]	앉힌 (seated) → [안친] [antʰin]

APPENDIX C

MUSICAL SCORES WITH SIMPLIFIED TRANSLITERATIONS

There are various manners of writing Korean words in English letters. To give an example with my name, it can be written as Jiyoong Nho, Jeeyoun Noh, Jeeyoon No, Jiyun Noh, etc. As it shows, Korean consonants and vowels can be written in various ways in English. To avoid these non-unified writing ways, this dissertation follows the official romanization designed by Korean Art Song Research Institute.

As is the case with any language that does not use the Roman alphabet (and even those that do, use it to signify different sounds), the consonants and vowels of Hangeul cannot be perfectly matched with transliterated syllables. However, in this appendix, simplified transliterations are included in each musical scores of the ten musical pieces used in this dissertation. This transliteration is designed primarily for English speakers to use the musical scores. It is expected that non-Korean-Speaking singers will use the material in this paper, particularly the International and Korean IPA, which also appears in the scores under the original Hangeul, to refine and perfect their sung pronunciation. The transliterations are strongly recommended to use only as means for the non-Korean-language speaker to start.

# New Arirang (신 아리랑)

Text by Myeongmun Yang  
Set by Dongjin Kim

Andantino ♩ = 80

*mp*

9 *P*

a ri rang a ri rang a ra - ri yo  
아 리 랑 아 리 랑 아 라 - 리 요  
a ri rang a ri rang a ra - ri jo  
아 리 랑 아 리 랑 아 라 - 리 조

13

a ri rang go gae ro nuh muh gan da  
아 리 랑 고 개 로 님 어 간 다  
a ri rang go ge ro na ma gan da  
아 리 랑 고 게 로 나 마 간 다

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.



17

ssa ri moon yeo jap kko gi da ri neun ga  
 사 리 문 여 잡 고 기 다 리 는 가  
 s'a ri mun ja dzap k'o gi da ri nun ga

21

gi ruh gin dal bba meul jool juh gan da  
 기 러 긴 달 밤 을 줄 저 간 다  
 gi ra gin dal p'a ntul dzul dza gan da

25

mo - ran - kkot - pil - jjuh - ge - jung da oop kke man nan ee  
 모 - 란 - 꽃 - 필 - 직 - 예 - 정 다 올 게 만 난 이  
 mo - ran - k'ot - p'il - te'a - ge - dza da up k'e man nan i

29

heen - goo - kwa - si - deul - deut - si deu ruh do a no ne  
 흰 - 국 - 화 - 시 - 들 - 듯 - 시 들 어 도 안 오 네  
 çin - gu - k'wa - ei - dtul - dtut - ei dtu ra do a no ne

33

suh - sa - nen - dal - do - ji go hol lo an ta kka un de  
 서 - 산 - 언 - 달 - 도 - 지 고 홀 로 안 타 까 운 데  
 sa - sa - nen - dal - do - d'ei go hol lo an t'a k'a un de

37

ga - seti - me - uhl - kin - jung - poo ruh bol kkil up ssuh ra  
 가 - 숨 - 예 - 얼 - 힌 - jung - 풀 어 볼 길 없 어 라  
 ga - su - me - al - k'in - dzaj - p'u ra bol k'il ap s'a ra

4

41

*p*

a ri rang a ri rang a ra - ri yo  
 아 리 랑 아 리 랑 아 라 - 리 요  
 a ri rang a ri rang a ra - ri jo  
 아 리 랑 아 리 랑 아 라 - 리 조

45

*p* **Allegro**

a ri rang go gae ro nuh muh gan da  
 아 리 랑 고 개 로 님 머 간 다  
 a ri rang go ge ro na ma gan da  
 아 리 랑 고 게 로 나 마 간 다

51

*rit.*

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
 Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

57 Moderato ♩ = 84

a ri rang - a ri rang - a ra - ri - yo  
 아 리 랑 - 아 리 랑 - 아 라 - 리 - 요  
 a ri rang - a ri rang - a ra - ri - jo  
 아 리 랑 - 아 리 랑 - 아 라 - 리 - 조

a ri rang - go - gae ro nuh muh gan da  
 아 리 랑 - 고 - 게 로 님 어 간 다  
 a ri rang - go - ge ro na muh gan da  
 아 리 랑 - 고 - 게 로 나 마 간 다

cho ga jib sam ga neul juh san mi te jit - kko  
 초 가 집 삼 가 늘 저 산 미 에 짓 - 고  
 cho ga dzip sam ga nuul dzan san mi t'e dzit - k'o  
 초 가 지프 삼 가 누울 단 산 미 티에 짓 - 코

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
 Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

69

heu reu neun - si nae chuh ruhnm sa ra bol kka na  
 호 르 는 - 시 내 처 립 살 아 볼 까 나  
 xu ru nuun - gi ne tse' A ram sa ra bol k'a na

Andantino

73

a ri rang a ri rang a ra - ri yo  
 아 리 랑 아 리 랑 아 라 - 리 요  
 a ri rang a ri rang a ra - ri jo

77

*p*

a ri rang go gae ro nuh muh gan da  
 아 리 랑 고 개 로 념 이 감 다  
 a ri rang go ge ro na ma gan da |

# Grass of Same Mind (동심초)

Translated by Eok Kim  
Set by Seongtae Kim

With a longing for love

The musical score is written for piano and voice. It begins with a piano introduction marked *p*. The first system of piano accompaniment spans measures 1 to 4. The second system, starting at measure 5, includes a *mf dim.* marking. The third system, starting at measure 9, includes a *mp* marking and the vocal melody with lyrics. The fourth system, starting at measure 13, includes a *mf* marking and continues the vocal melody. The score concludes with a piano accompaniment system marked *p*.

**Lyrics:**

1. 꽃은 아염 없이      바람에 치고  
[k'on - ni p'eun ha yuh mup ssi      ba ra me ji - go  
[k'on - ni p'eun ha ja map e'i      ba ra me dci - go

2. 바람에 꽃이 지니      세월 덧없어  
[ba - ra me kko chi ji ni      se wol duh dup - ssuh  
[ba - ra me k'o tchi dzi ni      se wal da dap - s'A

**Lyrics:**

만날 - 날 - la - reun a deuk - ta - gi  
만날 - 날 - la - run a duuk - t'a - gi  
만날 - kki - reun ddeun goo - reum - gi  
만날 - k'i - run t'un gu - rum - gi

Copyright © 1992 by AR MUSIC Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

17

ya gi um - ne - moo - uh ra mam gwa ma meun maet - jji -  
 이 이 없 - 네 - 무 - 어 라 맘 과 맘 은 맺 - 지 -  
 ja gi am - ne - mu - a ra mam gwa ma mun met - te'i -  
 야 기 um - ne -  
 이 이 없 - 네 -  
 ja gi am - ne -

22

ma - ta - go han gat doe ee pool lim man mae jeu ryuh - neun go -  
 못 - 하 - 고 한 갓 도 이 풀 림 만 맏 으 러 - 는 고 -  
 mo - t'a go han gat dwe i p'ul lim man me dzu g'a - num go -  
 모 - 타 고 한 갓 두 이 풀 림 만 맏 으 러 - 는 고 -

27

han gat doe ee pool lim man mae - jeu ryuh - neun - go -  
 한 갓 도 이 풀 림 만 맏 으 러 - 는 고 -  
 han gat dwe i p'ul lim man me - dzu g'a - num - go - l  
 한 갓 두 이 풀 림 만 맏 으 러 - 는 고 - l



# Traditional Attire (고풍의상)

Text by Chihun Cho  
Set by Isang Yun

Allegretto

*f* *rall.* *mp*

*mf*

ha neul lo - na - reul deu - si gil ge ppo - beun bu yuhn kkeut poong gyeong  
하 늘 로 - 날 - 을 듯 - 이 길 게 뽀 - 운 부 연 끝 풍 경  
| ha nul lo - na - rul du - ci gil ge p'o - bun bu jan k'ui p'uh g'aj

*sf* *Red.*

*mf* *p* *express.*

ee - un da chuh ma kkeut - gob kke neu ri un jooryuh me ba nwo ri su-muh  
이 - 운 다 처 마 끝 - 곱 게 느 리 운 주 림 에 반 될 이 숨-어  
i - un da te'Λ ma k'ui - gop k'e nu ri un dgu rja me ba nwa ri su-tΛ

*pp* *p*

*Red.* *\* Red.* *Red.* *\**

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.



14 *p*

a reun a reun - bom      bba - mi doo gyuh ni      so ri chuh ruh'm  
 아 른 아 른 - 봄      밤 - 이 두 건 이      소 리 처 럼  
 a run a run - bom      p'a - mi du gi'a ni      so ri tte'a iam

*pp* *dolce*

19 *(morendo)* *f*

gi puh ga neun bam      -      -      go ba ra      go wa ra  
 기 푸 가 는 밤      -      -      곱 아 라      고 와 라  
 gi p'a ga neun bam      -      -      go ba ra      go wa ra

*p* *f*

23 *gliss.* *mp*

jin - jung - a      reum da un - ji      go -  
 진 - 정 - 아      클 다운 - 지      고 -  
 dzin - dzan - a      rum da un - dzi      go -

27 *mp*

ho jang juh - go - ri ha yan  
호 장 제 - 고 - 리 하 얀  
ho dzan dza - go - ri ha jan  
호 잔 자 - 고 - 리 하 잔

*mp*

*sempre p*

31

dong jung ee hwa an hi bak ddo so ee da - yeol ttu pok  
동 정 이 화 안 히 박 도 소 이 다 - 열 두 폭  
dong dzan i hwa an ci bak do so i da - jal ru p'ok  
동 잔 이 화 안 치 박 도 소 이 다 - 잘 루 폭

35 *Lunga* *express.*

gin chi ma ga sa reu reu reu mool kkyeo reul chin da -  
긴 치 마 가 사 르 르 르 물 쥘 을 친 다 -  
gin te'ji ma ga sa ru ru ru mul k'ja ruul te'in da -  
긴 테지 마 가 사 루 루 루 mul k'ja 루울 테인 다 -

38 *mf* *cresc.*

geu dae neun uh neu na ra e go juh neul  
그 대 는 어 는 나 라 의 고 전 을  
gui de neun a nu na ra e go dza nuel

42 *f* *rit.* *Lung* *p*

mal ha neun han ma ri ho juh ho juh in - nyang sa ppu si  
말 하 는 한 마 리 호 집 호 집 인 - 양 사 부 시  
mal ha neun han ma ri ho dza ho dza in - njang sa p'u ci

46 *pp* *express.* *f* *a tempo*

choom choo ra - a - mi reul - soo - gi go - na neun ee ba - me  
쫘름 쫘름 라 - 아 - 미 를 - 속 - 이 고 - 나 는 이 밤 - 에  
choom choo ra - a - mi reul - su - gi go - na neun i ba - me

51

yen na re sa - ra noon gam kko guh mun got ijul gol la bo ri ni -  
 옛 날 에 살 - 아 눈 감 고 기 문 곁 을 울 라 보 리 니 -  
 jen na re sa - ra nun gam k'o ga mun got ijul gol la bo ri ni -

56

*p* ga neun buh deu rin nyang ga ra ge mat chwo heen so neul heun deu ruh  
 가 는 바 들 인 양 가 라 게 맞 켜 환 손 을 흔 들 어  
 ga nuun ba dui rin njar ga ra ge mat jwa cin so nul xun dui ra

*rit. rall. rit.*

*p* *mf* *rall.*

59

ii i da  
 지 이 다  
 dei i da

*8va*

*pp a tempo* *p* *pp*

# Barcarolle (벚노래)

Text by Doonam Cho  
Set by Doonam Cho

Lightly, folklike

mp

mf

mp

9

mf

poo	reun	lia	neu	re	mool	ssae	ga	choom	choon	da
1. 푸	른	하	늘	에	물	새	가	춤	춘	다
[p'u	run	ha	nui	re	mul	s'e	ga	g'um	g'un	da
mal	geun	dal	ppi	chi	moo	rwi	e	choom	choon	da
2. 말	은	달	빛	이	물	위	에	춤	춘	다
[mal	gun	dal	p'i	te'hi	mu	rwi	e	g'um	g'un	da

mf

Copyright © 1992 by AR MUSIC Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

13

*p* *f* *mf*

e ya — de ya — uh suh no juh uh ra  
 예 아 — 데 아 — 어 서 노 저 어 라  
 e ja — de ja — A sa no dza A ra  
 예 아 — 데 아 — 어 서 노 저 어 라  
 e ja — de ja — A sa no dza A ra

*p* *f* *mf*

18

*mp*

im cha ja ga ja doo doong sil bae ddi wo cheong choo neul sii kko suh  
 임 찻 아 가 자 두 둥 실 배 띠 워 칭 춘 을 심 고 서  
 im te'a dza ga dza du dun eil be r'i wa te'aj ju nuil eit k'o sa  
 go hyang e ga ja soon poong e dot ddal go pa do reul he chi myeo  
 고 향 예 가 자 순 풍 예 돛 달 고 파 도 클 태 치 며  
 go çan e ga dza sun p'unj e dot r'al go p'a do aul he te'hi mja

*mp*

21 *mf* *poco rit.* *f* *a tempo* 3

yeo gi neun hwang po gang no eu ri bul kko na -  
 여 기 는 황 포 강 노 읍 이 불 고 나 -  
 ja gi num hwang p'o gang no ui ri bul k'o na -  
 가 기 num hwang p'o gang no ui ri bul k'o na -  
 ba ra da bo myeo neun ha neul do muhl go na -  
 바 라 다 보 며 는 하 늘 도 멀 고 나 -  
 ba ra da bo mja num ha nuul do mal go na -  
 바 라 다 보 미아 num 하 누울 도 말 고 나 -

*mf* *poco rit.* *f* *a tempo*

25 *p* *f* *mf*

e ya de ya uh suh no juh uh ra im cha ja ga ja  
 예 아 데 아 으 서 노 저 어 라 임 찻 아 가 자  
 e ja de ja A sa no dza A ra im te'a dza ga dza  
 가 데 가 아 사 노 저 아 라 고 향 예 가 자  
 e ya de ya uh suh no juh uh ra go hyang e ga ja  
 예 아 데 아 으 서 노 저 어 라 고 향 예 가 자  
 e ja de ja A sa no dza A ra go çan e ga dza  
 가 데 가 아 사 노 저 아 라 고 çan 예 가 자

*p* *f* *mf*

Copyright © 1992 by AR MUSIC Publishers, INC., Korea.  
 Reproduced by Jiyeon Nho, under permission. All Rights Reserved.



29 *mp* *f*

a - deu kan chang pa mal li im gye sin got uh di ruhŋ ga  
 아 - 득 한 창 파 만 리 임 계 신 곁 어 디 런 가  
 a - du k'an t'e'ang p'ha mal li im gje cin got ㅏ 디 ㅑan ga |

a - deu kan su ro mal li go hyang san cheon uh di ruhŋ ga  
 아 - 득 한 수 로 만 리 고 향 산 천 어 디 런 가  
 a - du k'an su ro mal li go çan san t'e'ang ㅏ 디 ㅑan ga |

*mp* *f*

33 *mf*



# Golden Grass (금잔디)

Text by Sowol Kim  
Set by Kunwoo Lee

4 *mp*

jan di - jan di - geum - jan di  
잔 디 - 잔 디 - 금 - 잔 디  
dzan di - dzan di - guum - dzan di

8

sim - sim san chuh ne boon neun boo reun  
심 심 산 천 에 불 는 불 은  
cim - cim san te<sup>h</sup> ne bun nuun bu run

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

12

ga sin nim boo duhm kka e geum - jan di  
가 신 님 부 덤 가 의 금 - 잔 디  
ga cin nim mu dam k'a e gum - dzan di

16 *mp*

geum - jan - di geum jan di  
금 - 잔 - 디 금 잔 디  
gum - dzan - di gum dzan di

20 *f* *mp*

bo mi - - wan ne bom bbi chi - wan - ne  
봄 이 - - 왔 네 봄 빛 이 - 왔 - 네  
bo mi - - wan ne bom p'i ic'hi - wan - ne

36 *p* *f*

buh deu na mu kkeu te do sil ga ji e bom bbi chi - wan ne  
 버 드 나 무 끝 에 도 실 기 지 에 봄 빗 이 - 왔 네  
 ba duu na mu k'wu t'e do eil ga d'zi e bom p'i te'i - wan ne

*p* *f*

32 *mf* *mp*

bom na ri - wan - ne sim - sim san chulh ne do  
 봄 날 이 - 왔 - 네 신 - 심 산 천 에 도  
 bom na ri - wan - ne eim - eim san te'Λ ne do

*mf* *mp*

36 *p rit.* *pp* *pp*

geum jan di e - - geum jan di e -  
 금 잔 디 에 - - 금 잔 디 에 -  
 guim d'zan di e - - guim d'zan di e -

*p rit.* *pp* *ppp* *pp* *ppp*

6

# Inside the Flower Clouds (꽃구름속에)

Set by Heunglyeol Lee  
Text by Tujin Pak

**Allegretto**

*f*

6

kkot bba ram    kkot bba ram  
꽃 바 람    꽃 바 람  
[ k'ot p'a ram    k'ot p'a ram

13

ma eul ma da    hoon hoon hee    buo ruh o ra    bok ssa kkot    sal goo kkot  
마 을 마 다    훈 훈 히    불 어 오 라    복 사 꽃    살 구 꽃  
ma tul ma da    hun hun ci    bu ra o ra    bok s'a k'ot    sal gu k'ot

19

hwan -han so ge    goo reum chuh ruhm    kkot kku reum    kkot kku reum  
환 -한 속 에    구 름 처 럼    꽃 구 름    꽃 구 름  
hwan -han so ge    gu rum te'a ram    k'ot k'u rum    k'ot k'u rum

*mp*

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

25 *mp*

hwan - han so ge kkot kka roo  
 환 - 한 속 에 꽃 가 루  
 hwan - han so ge k'ot k'a ru

*f* *mp*

33

heut bbo ri uh ma eul ma da jin han kko tyang gi poong - gi uh ra  
 올 뿌 리 어 마 을 마 다 진 한 꽃 향 기 풍 기 어 라  
 xut p'u ri A ma ul ma da dzin han k'o t'jang gi p'unj - gi A ra

*f*

40 *mf* *rit.*

12/8

47 **Andante**

choo wi wa joo ri me si dal li uh - han gyeo ooh  
 추 위 와 주 림 에 시 달 리 어 한 겨 우  
 t'u wi wa dju ri me ci dal li A han gja u

12/8

50

nae - um chi go dduhl myeo sa - ra on sa - ram  
 나 - 음 치 고 뉘얼 며 살 - 이 온 사 - 램  
 ne - um tehi go t'al mja sa - ru on sa - ram

53

*pp* *ppp* *molto cresc.*

deul - suh ruh oon yae gi suh ruh oon yae gi a -  
 들 - 서 리 운 애 기 서 리 운 애 기 아 -  
 duul - sa ra un je gi sa ra un je gi a

58

**Allegretto**  
*mp*

kka ma ke it kko kko tyang e  
 까 맏 게 잇 꼬 꼬 향 에  
 k'a ma k'be it k'o k'o t'jang e

63 *f* *mp*

kkotyang e chwi ha yeo a deu ka ni kkot kku reum so ge  
 꽃 향 에 취 하 여 아 득 하 니 꽃 구 름 속 데  
 k'o t'jan e t'ji ha ja a du k'a ni k'ot k'u rum so ge

70 *f* *rit.* *ff* **Larghetto**

ssu ruh ji ge ha yeo ra na bi chuh ruh ssu ruh ji ge  
 쑤 러 지 게 하 여 라 나 비 처 럼 쑤 러 지 게  
 s'u ra dzi ge ha ja ra na bi t'ja ram s'u ra dzi ge

79 **Allegro**

ha yeo ra  
 아 여 라  
 ha ja ra



# The Southern Village (남촌)

Text by Donghwan Kim  
Set by Kyuhwan Kim

**Moderato grazioso**

*p*

*mp*

*mf*

5 *p*

san  
1. 산  
[ san

san  
2. 산  
[ san

*rit.*

*a tempo*

*p*

10 *mp* *mf*

nuh muh nam cho ne - neun noo ga - sal gil lae - hae ma -  
너 머 남 촌 에 - 는 누 가 - 살 길 래 - 해 마 -  
na ma nam y'o ne - num nu ga - sal gil le - he ma -

nuh muh nam cho ne - neun noo ga - sal gil lae - juh ha -  
너 머 남 촌 에 - 는 누 가 - 살 길 래 - 저 하 -  
na ma nam y'o ne - num nu ga - sal gil le - de ha -

*mp* *mf*

Copyright © 1992 by AR MUSIC Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.



14 *ten.* *p* *rit.* *a tempo*

da - bom bba ra mi na meu ro o - - ne  
 다 - 봄 바 람 이 남 으 로 오 - - 네  
 da - bom p'a ra mi na mu ro o - - ne  
 neul - juh bit kka ri geu - ri go - ul - kka  
 늘 - 지 밋 갈 이 그 - 리 고 - 울 - 까  
 nmul - dza bit k'a ri gur - ri go - ul - k'a

18 *p poco mosso piu cresc.*

kko chi pi neun - sa wo ri myeon - jin dal lae hyang -  
 꽃 이 피 는 - 사 월 이 변 - 진 달 래 향 -  
 k'o te'bi p'bi num - sa wa ri mjan - dain dal le hjan -  
 geum jan - di - nuhl beun deu ren - ho rang na bi -  
 봄 잔 - 디 - 봄 은 들 엔 - 호 랑 나 비 -  
 gum dzan - di - nal bum du ren - ho rang na bi -

31 *mf* *f* *a tempo* *allarg.* *ff* **3**

gi - mi rik - neun - o wo ri myeon bo ri  
 기 - 밀 익 - 는 오 월 이 면 보 리  
 gi - mi rik - nun - o wo ri mjan bo ri  
 기 - 밀 익 - nun 오 월 이 면 보 리  
 dde - buh deul ga ji - sil gae chuh nen jong dal  
 때 - 비 들 가 지 실 개 천 엔 중 달  
 ee - ba duul ga dzi - eil ge te^A nen dong dal  
 에 - 바 두울 가 지 일 게 테^A 엔 동 달

24 *molto rit.* *a tempo* *p*

nae - eum sae uh - neu gut han ga jin -  
 내 - 음 새 어 - 누 굿 한 가 진 -  
 ne - um se A - nu gat han ga dein -  
 네 - 음 세 아 - 누 갓 한 가 데인 -  
 ssae - no rae  
 새 - 노 래  
 se - go re  
 세 - 고 레

Copyright © 1992 by AR MUSIC Publishers, INC., Korea.  
 Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

27 *mp* *mf*

deul si ruh a po ri nam chon  
 들 실 어 안 오 리 남 존  
 dul el a no ri nam y'on

*mp* *mf*

30 *ten.* *p* *rall.*

suh nam poong bool ddae na neun jo te na  
 서 남 품 불 때 나 는 종 대 나  
 sa nam p'un bul t'e na num dgo t'e na

*ten.* *p* *rall.*

# As if Spring Comes Across the River (강 건너 봄이 오듯)

Gilja Song  
Geungsoo Im

**Andante (with longing)**

*mp*

*f*

*rit.*

7

*mp*

*a tempo*

ap kkang	e	sa	ruh	reu
1. 앞 강 에 살 일 음				
[ ap k'ang	e	sa	ra	ru
o neul	do	gang mool	dda	
2. 오 늘 도 강 물 따				
[ o nwl	do	gan mul	ra	

Copyright © 2020 by MINSOKWON Publishers, INC., Korea.  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

10

meun uhn = je na pool lil kkuh na jim  
은 언 = 제 나 풀 릴 끼 나 집  
mun an = dze na p'ul lil k'a na dzim

ra dden mok chui ruhm heu reul kkeo na sae  
라 뎃 목 처 름 흘 끼 나 새  
ra t'en mok t'e'A ram xui rul k'a na se

13 *mf* *rit.* *a tempo*

si reunbae - ga - juh man keum sae byeok an gae he chuh wan  
실 은 배 - 가 - 지 만 큼 새 벅 안 개 헤 처 왔  
ei run be - ga - dza mank'um se bjak an ge he t'e'A wan

so ri ba - ram - so - ri mool heu reu deut na boo kki  
소 리 바 - 람 - 소 - 리 물 흐 르 듯 나 부 끼  
so ri ha - ram - so - ri mul xui ru duet na bu k'i

16 *piu animato*

ne yeon -  
네 연 -  
ne jan -  
ne nae ma  
네 나 마  
ne ne ma

19

bun hong kkot dda bal ha = na reum an ggo suh mool =  
 분 홍 꽃 다 발 한 - 아 름 안 고 시 물 -  
 bun hong k'oi t'a bal ha = na rum an k'o sa mul  
 음 uh doon go re na e bom poo ruli no a hwa  
 um A dun go re na e bom p'u ra no a hwa

23 *cresc.* *f*

geon nuh oo ryeon han bi - cheul oo ryeon han bi - cheul gang ma eu  
 건 너 우 려 한 빛 - 을 우 려 한 빛 - 을 강 마 을  
 gan na u g'an han bi - t'eul u g'an han bi - t'eul gan ma ui  
 sa han geu ri um ma rup ssi geu ri um ma rup ssi ma rup ssi  
 사 한 그 리 움 말 없 이 그 리 움 말 없 이 말 없 이  
 sa han gu ri um ma rap e'i gu ri um ma rap e'i ma rap e'i

26 *dim.* *f*

re nae ri noo na ap kang e sa ruh reu  
 에 내 리 누 나 앞 강 에 살 일 음  
 re ne ri nu na ap k'an e sa sa ra ru  
 heu reu neum goo na o neul do gang mool dda  
 호 르 는 구 나 오 늘 도 강 물 따  
 xui ru nuin gu na o nuul do gan mul t'a

29

meun uhn = je na pool lil ggeo  
은 = 체 나 풀 릴 까  
mun an = de na p'ul lil k'Λ

ra dden mok chuh ruhni heu reul ggeo  
라 뎃 목 처 름 험 를 까  
ra f'en mok t'ΛΛ ram xui rul k'Λ

31

na jim si reun bae ga  
나 짐 실 은 배 가  
na daim ei run be ga

na sac so ri ba ram  
나 새 소 리 바 람  
na se so ri ba ram

33 *rit.* *a tempo*

juh man keum sae byeok an gae he cheo wan  
 지 만 큼 새 벽 안 개 해 처 왔  
 deΛ man k'um se bjak an ge he teΛ wap

so - ri mool heu reu deut na boo ggī  
 소 - 리 물 흐 르 듯 나 부 깨  
 so - ri mul xui ru dui na bu k'i

35 1. 2.

ne ne - mool heu reu deut na boo ggī  
 네 네 - 물 흐 르 듯 나 부 깨  
 ne ne - mul xui ru dui na bu k'i

38 *p*

ne ne



# Loom Song (베틀노래)

Text by Jeonghee Ko  
Set by Wonju Lee

$\text{♩} = 96$

*L.H.*

*mp* *p* *mp* *mf* *p*

*mf* *mp* *p* *mp* *p*

8 *p* *mp*

nae dda me han bang ul do nal joo  
내 딸 의 한 방 울 도 날 줄  
[ ne l'a me han ban ul do nal u

11 *gliss*

re seu myeo geu dae yeong hon gam ssa gi  
에 스 며 그 대 영 혼 감 싸 기  
re stu mja gtu de jatj hon gam s'a gi

*p*

Copyright © Wonju Lee  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

14 *mf* *p*

e dda deu ta guh ra  
 e da deu ta gi ra  
 e ra deu ra ga ra

17 *mp* *pp* *mp*

go jeu nuh gi poo ruh ga meun go - tong e sil ggoo  
 고즈너기 풀이 감은 고 - 통의 실 꾸  
 go dzu na gi p'u ra ga mun go - i'on e cil k'u

21 *mf* *mp* *mf*

ri han - pyeong saeng o - ga neun man - na me ing - a  
 리 한평생 오가는 만남의 영아  
 ri han - p'jaj seth o - ga neun man - na me ing - a

26 *ff* *mp*

oo ri nim saeng gak kkwa sil si ri jja  
 u ri nim seŋ gak k"wa cil ei ri te'a

30 *gliss.* *f*

yeo sae byeok bba ram ma ga jool sil bi da ni guh  
 ja se bjak p"a ram ma ga dgul cil bi da ni ga

34 *mp* *mf*

ra da ri ma -  
 ra da ri ma -

*f* *mf*

Copyright © Wonju Lee  
 Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

38 *mp*

gi da ri ma  
기 다 리 마  
gi da ri ma

41 *p* *mf* *f* 3

gi da ri ma ha roo e do yeol ddoo buhn kkeun ki neun  
기 다 리 마 하 루 에 도 열 두 번 굶 기 는  
gi da ri ma ha ru e do jal ru ban k'un k'ni nun

45 *ff*

si ri yeo moo jak jjeong pool li gi en moo suh un  
설 이 여 무 작 정 풀 리 기 엔 무 서 운  
ci ri ja mu dzak w'ay p'ul li gi en mu sa un

49

ma mi guh deun dan buh ne kkeun nae gi en a swi un ba mi guh  
 맏 이 기 든 단 번 에 끝 내 기 엔 마 쉬 운 바 이 기  
 ma mi ga dun dan ba ne k'un ne gi en a fi un ba mi ga

54

deun - - - - - huh chuhin deul lin sa rang ga pyeong saeng  
 맏 이 기 - - - - - 허 칠 린 들 린 사 랑 가 평 생  
 dum - - - - - ha te'an duul lin sa rang ga p'jan sen  
 둠 - - - - - 하 테'안 두울 린 사 랑 가 평 생

58

dong an heul lin noon mool mo jo ri seu myeo geu dae  
 동 안 흠 린 noon 물 모 조 리 스 며 그 대  
 dong an xul lin nun mul mo dzo ri sui mja gw de

62 *f* *mp*

a peum duh puh joo neun bi dan ggi ri guh ra bi  
 아 푸름 뉘 어 주 는 비 단 길 이 거 라 비  
 a p<sup>u</sup>um da p<sup>u</sup>Λ dzu num bi dan k<sup>i</sup> ri ga ra bi

66 *mf* *p* *mp*

dan ggi ri guh ra bi dan ggi  
 단 길 이 거 라 비 단 길  
 dan k<sup>i</sup> ri ga ra bi dan k<sup>i</sup>

70 *fff*

ri guh ra  
 이 거 라  
 ri ga ra

*mf* *ff* *fff* *sfz*

Copyright © Wonju Lee  
 Reproduced by Jiyeon Nho, under permission. All Rights Reserved.

# On the Way to You (마중)

Text by Rim Heo  
Set by Hakjun Yoon

With longing ♩ = 66-70

*mp*

4 *rit.* *mp* *a tempo*

sa - rang ec nuh moo muh ruh ol ssu up dda myeon - nae ga gal  
사 - 랑 이 너 무 말 어 올 수 없 다 변 - 내 가 갈  
[ sa - ranj i na mu ma ra ol s'u ap t'u mjan - ne gu gal

*rit.* *mp* *a tempo*

8 *3*

kke mal han ma di - geu ri un juh nyeok uhl gool ma joo ha go an  
개 말 한 마 디 - 그 라 운 자 녁 일 굴 마 주 하 고 앉  
k'e mal han ma di - gui ri un deA njak al gul ma dju ha go an

*3*

Copyright © Hakjun Yoon  
Reproduced by Jiyeon Nho, under permission. All Rights Reserved.



2

12 *mf* 3

ja geu = dac ggoom - ga man ga man deu ruh joo  
 아 그 - 대 꿈 - 가 만 가 만 들어 주  
 da gu = de k'um - ga man ga man duu ra dgu

*mf* 3

15 3 *mp* 3

go nae sa rang deul lyeo joo myeo geu - rib dda neun guh seun o -  
 고 내 사 랑 들 려 주 며 그 - 림 다 는 것 은 오 -  
 go ne sa ran duul lja dgu mya gu - rip ra num ga sun o -

3 *mp*

18 *mf* *f* 3

rae juhn ee ruh buh rin hyang gi ga a nil gga sa - neun  
 래 찬 올 어 비 린 향 기 가 아 님 가 사 - 는  
 re dzan i ra ba rin hjan gi ga a nil k'a sa - nun

*mf* *f* 3

Copyright © Hakjun Yoon  
 Reproduced by Jiyeon Nho, under permission. All Rights Reserved.



31

ge moo uhn ji ha moo moo ta ni geu ri wo ji neun na re  
 게 - 무 인 - 지 하 무 못 타 니 그 리 위 지 는 날 에  
 ge - mu an - dei ha mu mu t'a ni gu ri wa dei neun na re

24

neun geu - dae yeo nae ga muhn juh dal lyeo ga kko cheu  
 는 그 - 대 여 내 가 먼 저 달 러 가 꽃 으  
 num gu - de ja ne ga man deA dal lja ga k'o te'w

27

ro suh ee sseul kke a tempo  
 로 서 있 을 게  
 ro - sa i s'wul k'e

31 *mp* 3

geu - rib dda neun guli seun o - rae jeon ee ruh  
 그 - 립 다 는 것 은 오 - 래 전 잃 어  
 gw - rip t'a mun ga sum o - re dean i ra

35 *mf* *f* 3

buh rin hyang gi ga a nil gga sa - neun ge - moo uhn -  
 비 린 향 기 가 아 닌 까 사 - 는 게 무 연 -  
 ba rin hjaŋ gi ga a nil k'a sa - num ge - mu an -

38 *mp* 3

ji ha moo moo ta ni geu ri wo ji neun na re neun geu - dac  
 지 하 무 무 타 니 그 리 위 지 는 날 에 는 그 - 데  
 dei ha mu mu t'a ni gtu ri wa dei num na re num gtu - de

41 *mf* *poco rit.* *mp* 5

yeo nse ga muhn juh dal lyeo ga kko cheu ro - suh ee sseul  
 내 가 먼 저 달 러 가 꽃 으 로 서 있 을  
 na ga man dæ dal lja ga k'o te'ui ro - sa i s'ul

*mf* *poco rit.* *mp*

44 *a tempo* *rit.*

gge kko cheu ro - suh ee sseul  
 게 꽃 으 로 서 있 을  
 k'e k'o te'ui ro - sa i s'ul

*a tempo* *rit.*

47

gge  
 게  
 k'e

## BIBLIOGRAPHY

- Adams, David. *A Handbook of Diction for Singers: Italian, German, French*. 2nd ed. New York: Oxford University Press, 2008.
- Austin, Stephen F. "Building Strong Voices – Twelve Different Ways." In *Provenance*, 214-241. Gahanna, OH: Inside View Press, 2017.
- Bae, Solim. "Significant Korean Art Songs: 1920-2001." DMA diss., Arizona State University, 2007. Accessed July 10, 2020. <https://libproxy.library.unt.edu/login?url=https://www-proquest-com.libproxy.library.unt.edu/docview/304895981?accountid=7113>.
- Bernac, Pierre. *The Interpretation of French Song*. New York: W. W. Norton, 1978.
- Bradlow, Ann R. "Language-specific and universal aspects of vowel production and perception: A cross-linguistic study of vowel inventories." PhD diss., Cornell University, 1993. Accessed July 9, 2020. <https://libproxy.library.unt.edu/login?url=https://www-proquest-com.libproxy.library.unt.edu/docview/304032743?accountid=7113>.
- Chang, Hyunkyong Hannah. "Yun Isang, Media, and the State: Forgetting and Remembering a Dissident Composer in Cold-War South Korea." *The Asia-Pacific Journal* 18, no. 19 (October 2020): 1-23. Accessed January 22, 2021. <https://apjjf.org/-Hyun-Kyong-Hannah-Chang/5492/article.pdf>.
- Cho, Sungmoon. "An acoustic study of Korean vowel system." *Journal of the International Network for Korean Language and Culture* 24 (December 2003): 427-441. Accessed July 10, 2020. [http://210.101.116.16/kiss6/download\\_viewer.asp](http://210.101.116.16/kiss6/download_viewer.asp).
- Choe, Joanne. "A Balloon Flower": A Study and Interpretive Guide to the Gagok of Jihoon Park." DMA diss., University of North Texas, 2019. Accessed May 19, 2020. <https://libproxy.library.unt.edu/login?url=https://www-proquest-com.libproxy.library.unt.edu/docview/2242455707?accountid=7113>.
- Choi, Youngsik. *Korean Art Song – International Edition*. Seoul: Minsokwon, 2011.
- Damrau, Diana. "Dongshimcho" (video). 06:54~13:06. Concert, Diana Damrau and Nicolas Teste Opera Gala Concert, Seoul Arts Center Concert Hall, November 21, 2017. Accessed October 28, 2020. [https://www.youtube.com/watch?v=BM\\_rhWbiCm0&t=515s&ab\\_channel=%EB%B0%99%EC%98%81%ED%98%9C](https://www.youtube.com/watch?v=BM_rhWbiCm0&t=515s&ab_channel=%EB%B0%99%EC%98%81%ED%98%9C).
- Drew, W. S. "Acoustics and Singing." *The Musical Times* 76, no. 1109 (July 1935): 593-597. Accessed March 15, 2020. <https://www.jstor.org/stable/920147>.
- Franca, Ida. *Manual of Bel Canto*. New York: Coward-McCann, 1959.
- "Is it British English that Korean can pronounce well?." Accessed March 2, 2021. <https://m.blog.naver.com/anima221/221478528903>.

- Kelly, Sharon. "Soprano Hera Hyesang Park Announces Her Debut Album 'I Am Hera.'" uDiscover Music, November 12, 2020. Accessed January 3, 2021. <https://www.udiscovermusic.com/classical-news/hera-hyesang-park-announces-i-am-hera/>.
- Kim, Hyunjung. "National Consciousness in Korean Art Songs: Selected Six Composers." DMA diss., Arizona State University, 2009. Accessed September 11, 2020. <https://libproxy.library.unt.edu/login?url=https://www-proquest-com.libproxy.library.unt.edu/docview/304847111?accountid=7113>.
- Kim, Jeomdeok. *Korean Art Song History*. Seoul: Gwahaksa, 1989.
- Kim, Kangmi. "A Study of Korean Art Songs since 1900: Focusing on Pieces by Dong-Jin Kim, Heung-Yeol Lee, and Isang Yun." DMA diss., University of Washington, 2003. Accessed October 3, 2020. <https://libproxy.library.unt.edu/login?url=https://www-proquest-com.libproxy.library.unt.edu/docview/305300770?accountid=7113>.
- Kim, Yohan. "A Korean Art Song Anthology." DMA diss., University of Wisconsin-Madison, 2014. Accessed September 23, 2020. <https://libproxy.library.unt.edu/login?url=https://www-proquest-com.libproxy.library.unt.edu/docview/1645768004?accountid=7113>.
- Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Rev. ed. Boston: Rowman and Littlefield, 2006.
- LaBouff, Kathryn. *Singing and communicating in English: a singer's guide to English diction*. New York: Oxford University Press, 2008.
- LearnKorean24. "Learn the Korean Alphabet." Accessed February 10, 2021. <https://learnkorean24.com/learn-the-korean-alphabet/>.
- Lee, Hyangwon, Woobong Shin, and Jiyoung Shin. "A sociophonetic study on high/mid back vowels in Korean." *Phonetics and Speech Sciences* 9, no. 2 (June 2017): 39-51. Accessed July 9, 2020. <https://doi.org/10.13064/KSSS.2017.9.2.039>.
- Lee, Yeongkee. "An Analysis of the Relationship Between Korean Art Songs and Traditional Korean Vocal Music: A Unified Concept of Korean Music." PhD diss., New York University, 1989. Accessed September 23, 2020. <https://libproxy.library.unt.edu/login?url=https://www-proquest-com.libproxy.library.unt.edu/docview/303791595?accountid=7113>.
- Lewis, Robert M. "Voice Training through Singing." *Educational Theatre Journal* 14, no. 1 (March 1962): 59-63. Accessed April 3, 2020. <https://www.jstor.org/stable/3204717>.
- Mahaney, Cynthia Lynn. "Diction for singers: A comprehensive assessment of books and sources." DMA diss., The Ohio State University, 2006. Accessed July 9, 2020. <https://libproxy.library.unt.edu/login?url=https://www-proquest-com.libproxy.library.unt.edu/docview/305309078?accountid=7113>.

- McCoy, Scott. *Your Voice: the Basics*. Gahanna, OH: Inside View Press, 2016.
- Miller, Richard. *Training Soprano Voices*. New York: Oxford University Press, 2000.
- Oh, Sooyoung. "Placido Domingo Returns to Seoul for Live Performance." Arirang News. October 26, 2018. Accessed October 13, 2020.  
[http://www.arirang.co.kr/News/News\\_View.asp?nseq=225506](http://www.arirang.co.kr/News/News_View.asp?nseq=225506).
- Park, Moonsook, and Youseong Kim. *Korean Art Songs: An Anthology and Guide for Performance and Study*. Vol. 1 and 2. Fayetteville, AR: Classical Vocal Reprints, 2017.
- Paton, John G. *Gateway to Italian diction: a guide for singers*. Van Nuys, CA: Alfred Pub. Co., 2004.
- Richman, Bruce. "On the Evolution of Speech: Singing as the Middle Term." *Current Anthropology* 34, no. 5 (December 1993): 721-722, Accessed April 14, 2020.  
<https://www.jstor.org/stable/2744284>.
- Sheen, Daechoel. "The Adoption of the Western Music in Korea, China, and Japan." *Studies in Korean Music* 38 (December 2005): 143-172. Accessed January 31, 2021.  
<http://lps3.www.earticle.net.libproxy.snu.ac.kr/Article/A298996>.  
<http://lps3.www.earticle.net.libproxy.snu.ac.kr/Article/A298996>.
- Shimizu, Kumiko, and Mutsumi Moteki. *Japanese Art Song Anthology*. Vol. 1 and 2. Fayetteville, AR: Classical Vocal Reprints, 2016.
- Talia, Joseph. *A History of Vocal Pedagogy: Intuition and Science*. Samford, AU: Australian Academic Press Group, 2017.